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Of the K'ang Hsi period. (Kangxi) A.D. 1662-1722
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Illustrated in full colour in "Chinese Porcelain and Hardstones," by Gorer and Blacker, Vol. I, Pl. 87.

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THE CONNOISSEUR

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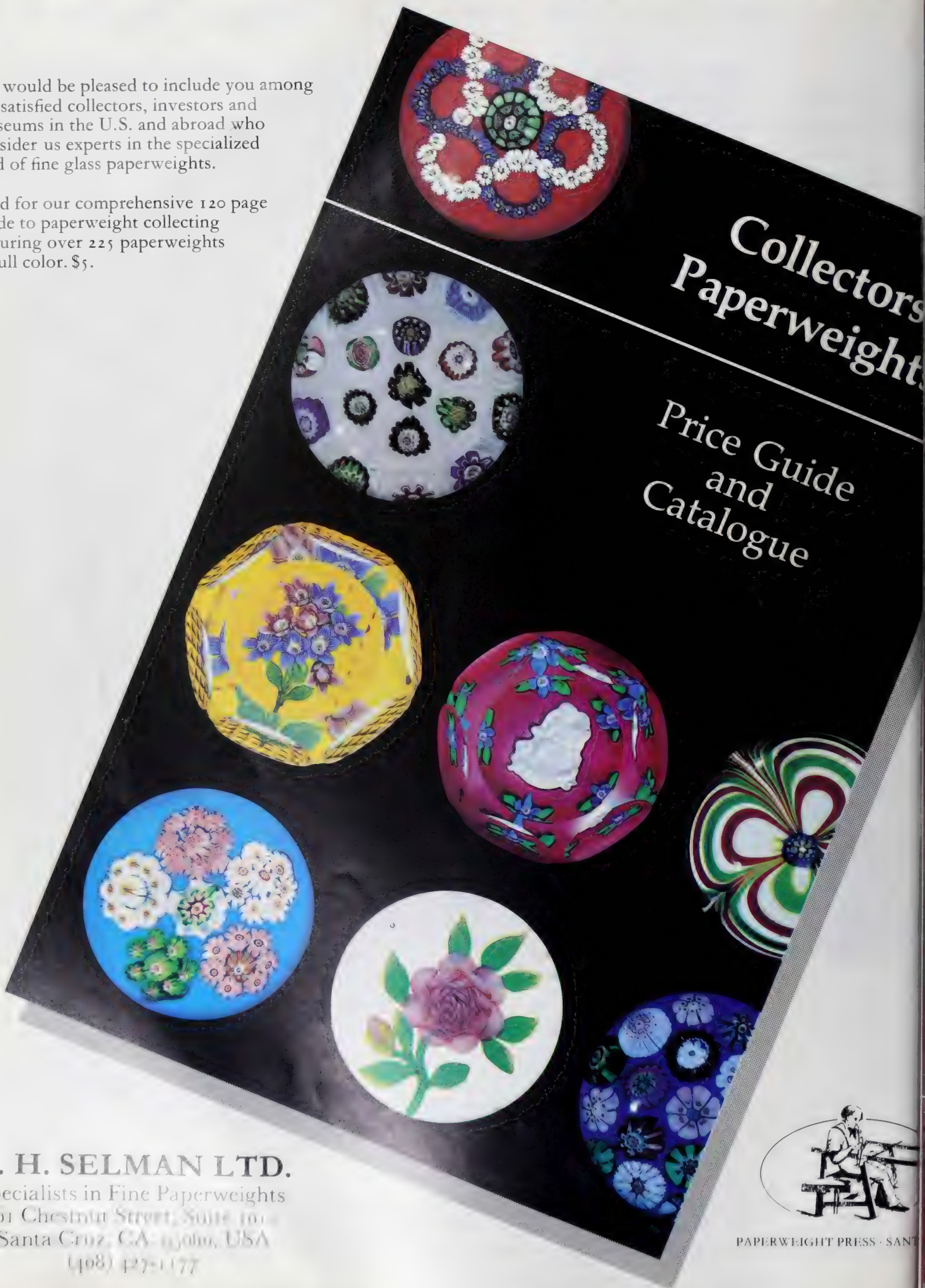

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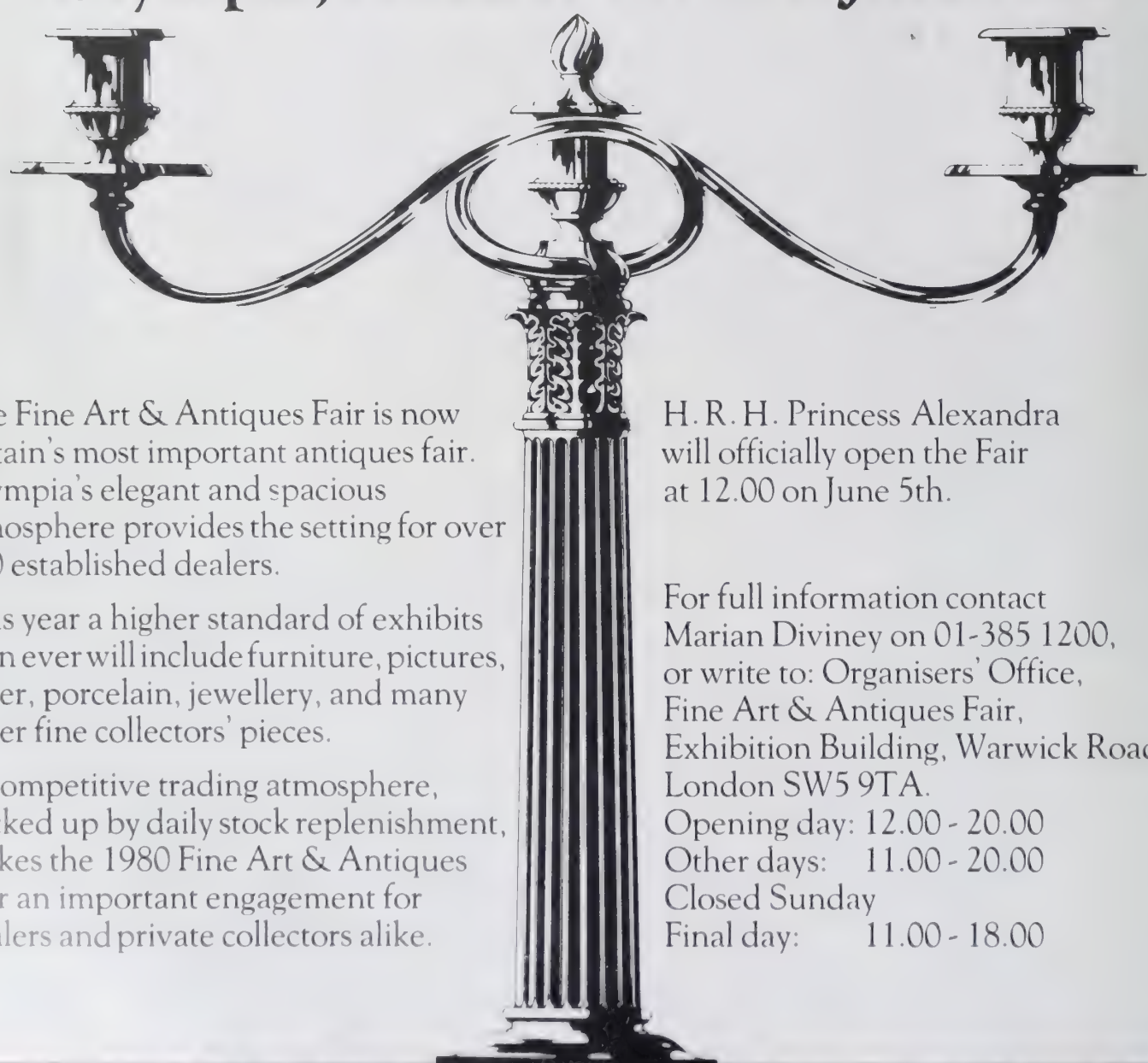

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[illegible] diamond and enamelled Naval brooch.

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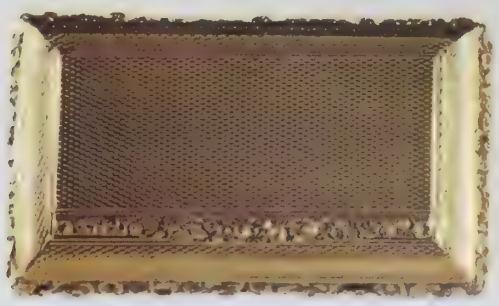

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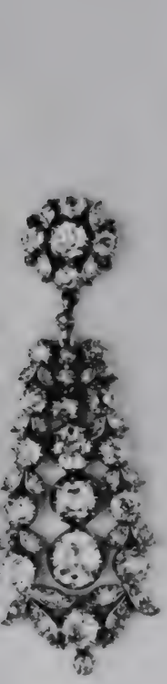

A cluster ring

All items shown actual size.

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Fernand Léger: Nature mort aux deux fruits. 1938. Canvas 54 × 65 cms.

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TUESDAY MAY 20th 1980

at 2.30 p.m.

IMPORTANT OLD MASTER PAINTINGS

by or attributed to: Parmesan, B. Van Orley, J. B. Oudry, Van der Meulen etc.

18th CENTURY FURNITURE AND OBJETS D'ART

Some stamped Ancellet, Falconet, Topino, Schey, Riesner.

18th CENTURY AUBUSSON TAPESTRIES

at 9 p.m.

MODERN DRAWINGS AND PAINTINGS

Bompard, Danzats, Frank Boggs, Guillaumin, Goeneutte, Levy-Dhurmer, Jongkind, Lebourg, Marie Laurencin, Renoir, Vallotton, Delacroix.

ART NOUVEAU—ART DECO

Ceramics and glass by: Gallé, Daum, Legras, Clement Massier, Rosenburg, Lalique. Chryzelephantine statuettes, Bronzes by Pompon, Barrias. Furniture by Gallé, Marjorelle, Ruhlmann.

On view: Monday 19th May from 11 a.m. to 6 p.m. and from 9 p.m. to 11 p.m.
Experts: MM. Camard, Maréchaux, Antonini, Herdhebaut, Dillée.

Catalogue on request from the Auctioneer's office.

"La harpiste Nubienne" – Multi-patinated, polychromed bronze statue. H. 1.92m by Charles Henri Joseph CORDIER (1827-1905), pupil of RUDE – an artist, who, during the Second Empire, proved his talent for monumental statuary by participating in the decoration of the Paris Opera House.

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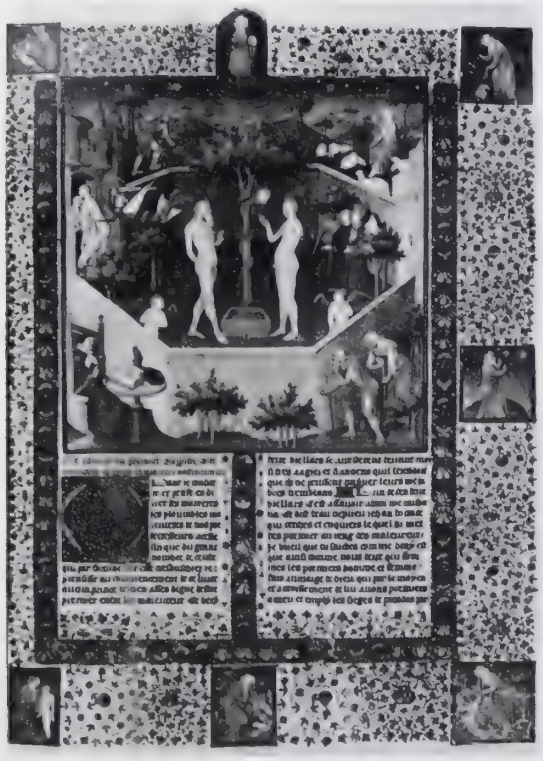

Tuesday 20th May – 2.30 p.m.
PRECIOUS MANUSCRIPTS AND ANCIENT BOOKS

Expert: M. C. Guérin
On view at the expert's address, 22 rue Guynemer (548 30-58) from Monday 21st April to Monday 12th May inclusive, from 2 to 6 p.m.

The most important items will be on view there only until Friday 2nd May inclusive, thereafter in Geneva (Switzerland) Art Promotion S.A., 10 quai Général-Guisan / 29 rue du Rhône, 1024 Genève, tel. (022) 21-48-28, on Wednesday 7th, Thursday 8th and Friday 9th May, from 10 a.m. to 6 p.m. They will then be on view at Hôtel Drouot, 9 rue Drouot, 75009 Paris, from Tuesday 13th to Saturday 17th May from 11 a.m. to 6 p.m.

The complete library will be on view on Monday 19th May from 11 a.m. to 6 p.m. and from 9 to 11 in the evening.

BOCCACIO "Des cas des nobles hommes et femmes"
manuscript circa 1407 illustrated with 52
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At Hotel Drouot, 9 rue Drouot, From Tuesday 13th to Saturday 17th May inclusive, from 11 a.m. to 6 p.m. The other items will be on view at the expert's address, 22 rue Guynemer (548 30-58) from Monday 12th to Friday 23rd May from 2 to 6 p.m. and the complete library at Hotel Drouot, Tuesday 27th May from 11 a.m. to 6 p.m.

NOAILLE (Comtesse de)
"Les Climats". Binding with
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Two examples of reading armchairs of different periods.

(Right) a walnut reading armchair, circa 1720, similar to an example in the Victoria and Albert Museum (illustrated in the Shorter Dictionary of English Furniture page 169, fig. 1).

(Below) a rosewood and parcel gilt reading armchair in the "Grecian" manner, Regency period, circa 1810.

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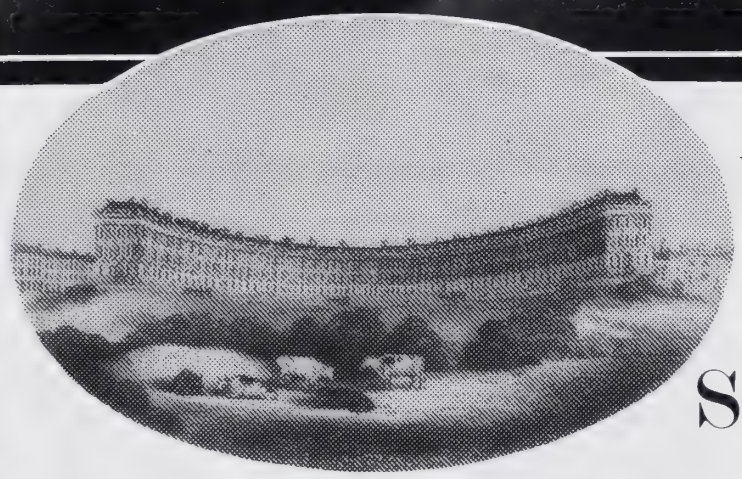

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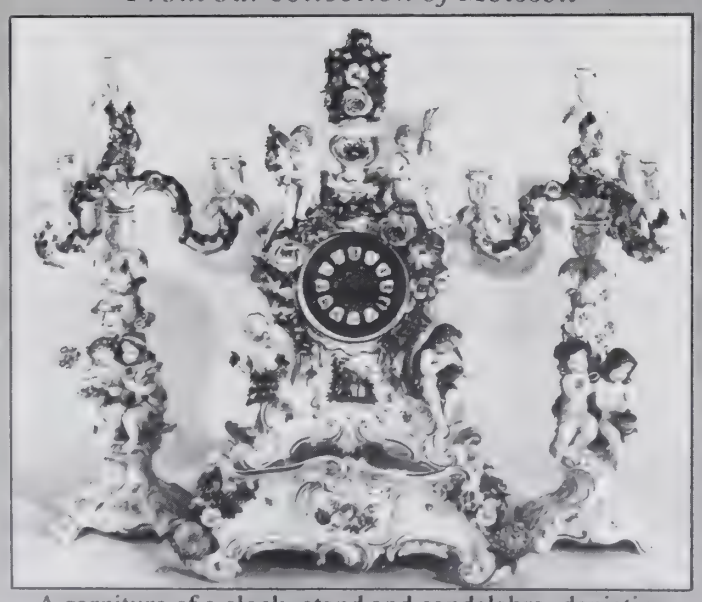

A garniture of a clock, stand and candelabra, depicting the Four Seasons. Circa 1870. Height of clock and stand 21 inches, candelabra 19½ inches.

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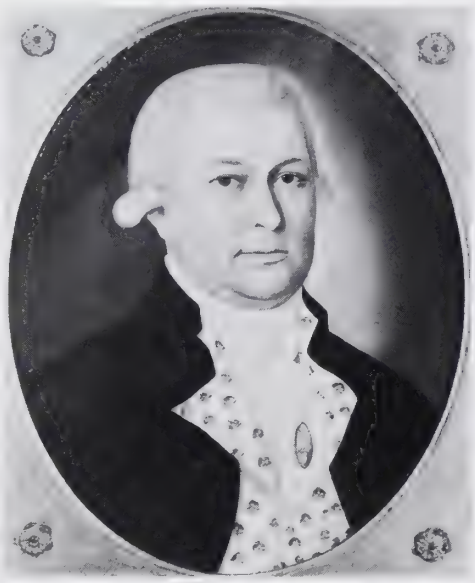

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Mon. May 12, 9 a.m.-7:30 p.m.
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Sotheby's *LONDON*

Thursday 5th June, 1980, at 11 am

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The property of a Private Collector

One of a group of six important silver-gilt salvers, made for George, 2nd Earl of Warrington, by David Willaume II, London, 1743, diameter 28cm.

An Irish cake basket, by Thomas Williamson, Dublin, 1736, 36.8cm. wide

Sotheby's *LONDON*

Thursday 5th June, 1980, at 11 am

A pair of strawberry dishes, by David Tanqueray, London, 1715, 22.8 cm. diameter

A pair of table candlesticks, makers' mark script B crowned, London, 1692, 15.2 cm. high

A pair of sauceboats by Samuel Courtauld, London, 1747, 16.5 cm., and a pair of sauce ladles by Elias Cachart, London, 1744

A tea kettle on lampstand, by Peter Archambo, London, 1735, 34.9 cm. high

Enquiries about this sale should be addressed to Peter Waldron

Sotheby Parke Bernet *MONACO* S.A.

par le Ministère de Me M-Th Escaut-Marquet, Huissier à Monaco, in association with the Société des Bains de Mer
P. O. Box 45, Sporting d'Hiver, Place du Casino, Monte Carlo *Telephone:* (93) 30-88-80 *Telex:* 479471 SPBMON MC

Monday 26th May, 1980, at 21.45 and following day at 10.30 and 21.45 hours

IMPORTANT FRENCH FURNITURE AND WORKS OF ART

One of a fine pair of Louis XVI Meubles D'Entre-Deux, one forming a secrétaire à abattant and stamped J. Pafrat, the other forming an armoire and stamped M. Carlin, 159 cm. high

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One of a fine pair of Régence ormolu mounted parquetry cabinets in the manner of Charles Cressent, formerly at the Château de Bellevue and in the collection of Sir Richard Wallace at Bagatelle, 123.5 cm. wide, from the collection of the Comtesse de Bismarck

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One of a fine set of six Louis XV gilt fauteuils stamped Lebas
from the collection of Madame Lopez-Willshaw

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A Roman bronze bust of Ottavio Farnese, Duke of Palma, by P. Pavlo-Romano, called Galleotti, c.1550/60, 87.5 cm.

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Monday 26th May, 1980, at 21.45 hours and following day at 10.30 and 21.45 hours

A fine Louis XV ormolu-mounted marquetry table à ecrire, 76 cm. high

The Garbisch Collection

To be sold in May, 1980, in a series of auctions at Sotheby Parke Bernet in New York and at "Pokety", the Garbisch country estate in Maryland.

Volume I

Monday 12th May, 1980, in New York

HIGHLY IMPORTANT IMPRESSIONIST AND MODERN PAINTINGS

including works by Cézanne, Degas, Gauguin, Lautrec, Matisse, Monet, Picasso, Renoir, Van Gogh, and Vuillard

Volume II

Saturday 17th May, 1980, in New York

HIGHLY IMPORTANT FRENCH FURNITURE, EUROPEAN PORCELAIN, RUGS AND VERTU

The Great Hall of the Garbisch country estate "Pokety"

Sotheby Parke Bernet New York

The Garbisch Collection

Volume III

Thursday 22nd May, 1980, and following day at Pokety

CHINESE EXPORT PORCELAIN, DELFT, VERTU AND SILVER

Volume IV

Friday 23rd May, 1980, and following day at Pokety

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The drawing room of the Garbisch residence in New York, showing the Louis XIV Savonnerie carpet and the 18th century French furniture. At left, above the commode attributed to Charles Cressent is Monet's *In the Garden*, 1875; to the right *The Loge* and *Woman in an Oriental Costume*, both by Renoir

Enquiries about this sale should be addressed to Grace Walters *Telephone:* (212) 472 4791

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Thursday 29th May, 1980, at 10.15 am and 2 pm

IMPORTANT NINETEENTH CENTURY EUROPEAN PAINTINGS

On view from Friday 16th May

Illustrated catalogues available. Nineteenth Century European paintings (not including the Turner), $8; special clothbound catalogue for the Turner only, $5; both catalogues $10. Order catalogues by title with cheque, bank draft or money order denominated in U.S. dollars to Sotheby Parke Bernet, Department CON

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Joseph Mallord William Turner, R.A., *Juliet and her Nurse*, oil on canvas, 89 by 120.5 cm.
Exhibited at the Royal Academy, London, 1836 (Butlin & Joll no. 365),
the property of Mrs. Flora Whitney Miller.
A portion of the proceeds is to benefit the Whitney Museum of American Art, New York

Enquiries about this sale should be addressed to Judith Landrigan

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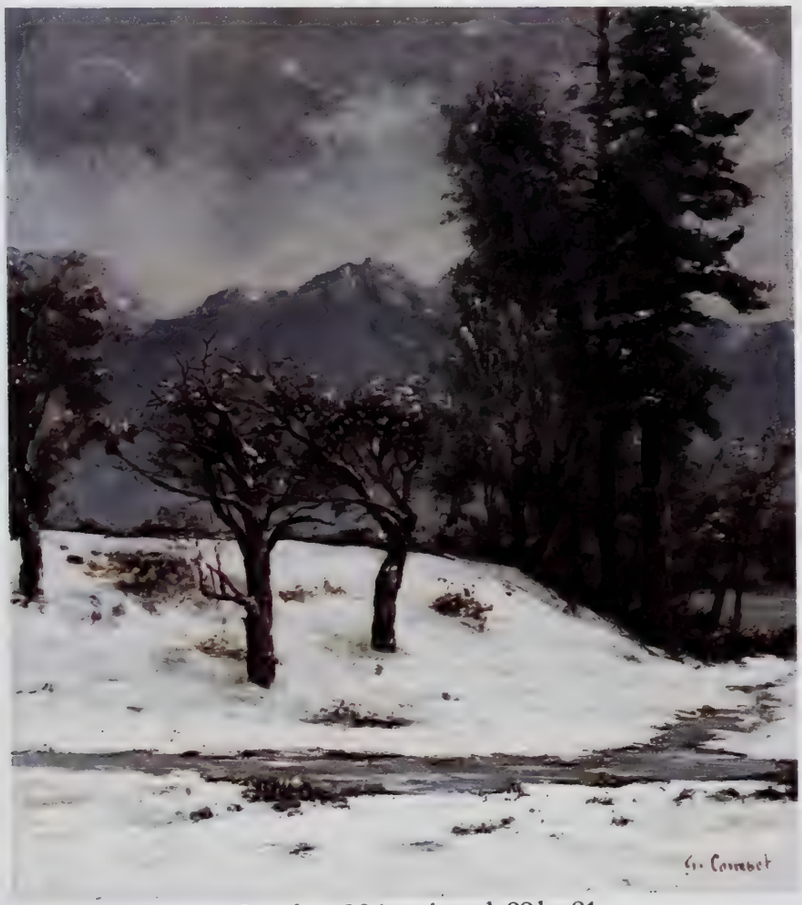

Gustave Courbet, *Neige*, signed, 88 by 81 cm.

Josef Brandt, *Return from the Horse Market*, signed and inscribed *z Warszawy Monachium*, 89·5 by 162cm.

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Eugene Joseph Verboeckhoven, *Sheep feeding in a stable*, signed and dated 1873, also signed, dated *Bruxelles* 1873, and inscribed on a label on the reverse, on cradled panel, 59 by 86·5 cm.

Anton Braith, *Stopping by a Hillside Pasture*, signed and dated *Munchen* 1883, 49 by 69 cm.

Jean Leon Gerome, *The Nubian Guard*, signed, 33 by 25 cm.

Paul Camille Guigou, *A Lake in Southern France*, signed and dated '63, 20 by 34 cm.

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Arturo Ricci, *The Recital*, signed, 68 by 92·5cm.

Sir William Russell Flint, R.A., P.R.W.S., *Model with Pink Drape*, signed 69 by 55·5cm.

Adolf Schreyer, *By the Well*, signed, 82 by 66cm.

Willem Koekkoek and Hermanus Koekkoek Snr., *A Busy Street, Summer*, signed and inscribed figures by H. Koekkoek and dated 1867, 83 by 122·5cm.

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Friday 30th May, 1980, and following day at 10.15 am and 2 pm each day

RENAISSANCE WORKS OF ART, TAPESTRIES AND FURNITURE

On view from Thursday 22nd May

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A Venetian diamond engraved ewer, *c.*1600, 16.8cm.

An Urbino Gubbio lustred Istoriato dish, painted by Francesco Xanto Avelli, *c.*1535, 26.7cm. diameter

A French ivory triptych from the Atelier of the Soissons diptych, late 13th Century, 15.5cm.

Enquiries about this sale should be addressed to Armin Allen

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Tuesday 3rd June, 1980, at 10.15 am

MASTER DRAWINGS

including works by François Boucher, Rembrandt van Rijn, Cornelis Dusart, William Marlow, Gian Domenico Tiepolo, Constantin Guys, Johan-Barthold Jongkind, Eugène Delacroix and Théodore Gericault

Illustrated catalogue $8 by mail, $9 overseas, order by sale no. 4386 with cheque, bank draft or money order denominated in U.S. dollars only to Sotheby Parke Bernet, Department CON

Louis-Leopold Boilly, *La Paresseuse*, black and white chalk, heightened with white gouache, extensively stumped, on buff paper, 495 by 395 mm.

Enquiries about Old Master Drawings should be addressed to Brenda Auslander or Beverly Schreiber and about Nineteenth Century Drawings to Hermine Chivian-Cobb

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Wednesday 4th June, 1980, at 10.15 am and 2 pm

IMPORTANT OLD MASTER PAINTINGS

On view from Saturday 31st May

Illustrated catalogue $10 by mail, $12 overseas, order by sale no. 4388 with cheque, bank draft or money order denominated in U.S. dollars only to Sotheby Parke Bernet, Department CON

Jan Hackaert, *Travellers in a Wooded Landscape*, 118 by 98·5 cm.

Enquiries about this sale should be addressed to Brenda Auslander

Sotheby Parke Bernet *NEW YORK*

980 Madison Avenue, New York, N.Y. 10021 *Telephone:* (212) 472 3400 *Telegrams:* Parkgal, New York *Telex:* 232 643 SOL UR

Thursday 12th June, 1980, and following two days at 10.15 am and 2 pm

SYMBOLISM, ART NOUVEAU AND ART DECO

including Paintings, Drawings, Sculpture, Prints, Posters, Works of Art and Furniture

On view from Saturday 7th June

Order by sale no. 4394 indicating volume number with cheque enclosed to Sotheby Parke Bernet, Dept. CON
The Symbolism, Art Nouveau and Art Deco auction will be illustrated in two catalogues:
Volume One: Paintings, Drawings, Prints and Posters $12
Volume Two: Works of Art, Furniture and Sculpture $12
Volumes One and Two $20

Tiffany Favrile glass and bronze bamboo lamp

Fernand Khnopff, *L'Encens*, signed and inscribed *à Gilberte, son Oncle*, coloured chalks on heavy paper, 27·5 by 19·5cm.

Alphonse Mucha, *Autumn*, signed in pencil, monochrome proof of the lithograph, 104·1 by 54·6cm.

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Monday 2nd June, 1980, and following three days

A WEEK OF IMPORTANT SALES

including property from the Hammond Museum, North Salem, New York; Dorothy Spreckels Munn, San Francisco; Mr. and Mrs. Alexander Saunderson, Montecito; the Estate of Mr Charles Boyer, Scottsdale, Arizona; the Estate of Mr. and Mrs. Richard S. Rheem, San Francisco; and the Estate of Violet Rosenberg, Bel Air, California

Monday 2nd June at 1.30 pm

NEAR AND FAR EASTERN RUGS AND CARPETS, TEXTILES AND TAPESTRIES

Monday 2nd June at 7.30 pm

ENGLISH AND AMERICAN FURNITURE AND DECORATIONS

Tuesday 3rd June at 7.30 pm

FRENCH AND CONTINENTAL FURNITURE AND DECORATIONS

Wednesday 4th June at 7.30 pm

ART NOUVEAU ART DECO AND CONTINENTAL SILVER

Thursday 5th June at 1.30 pm

CHINESE, JAPANESE AND OTHER ORIENTAL WORKS OF ART

Thursday 5th June at 7.30 pm

CHINESE AND OTHER ORIENTAL WORKS OF ART

On view Thursday 29th May and following three days, 12 noon – 5 pm

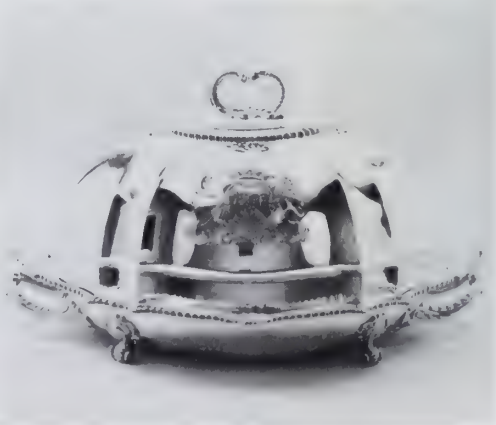
Illustrated catalogue $14 by mail ($ 16 overseas), order by sale number 277 with cheque enclosed.

All property sold is subject to a premium of 10% payable by all buyers as part of the purchase price.

A George I burr-walnut tallboy-bureau, *c.* 1720

A pair of baroque gilt-wood consoles, *c.* 1700

A George II parcel gilt-wood library armchair, *c.* 1740



A massive George IV silver meat dish and cover, Robert Garrard, London, 1827, length 30·25cm.

SALE AT NOUVEAU DROUOT

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OLD MASTER PAINTINGS

18th CENTURY FURNITURE and OBJETS D'ART

Peter BRUEGHEL The Younger (1564-1637) "The census at Bethlehem" oil on panel H. 1.22 × W. 1.70 m

Viewing Thursday 29th May 1980

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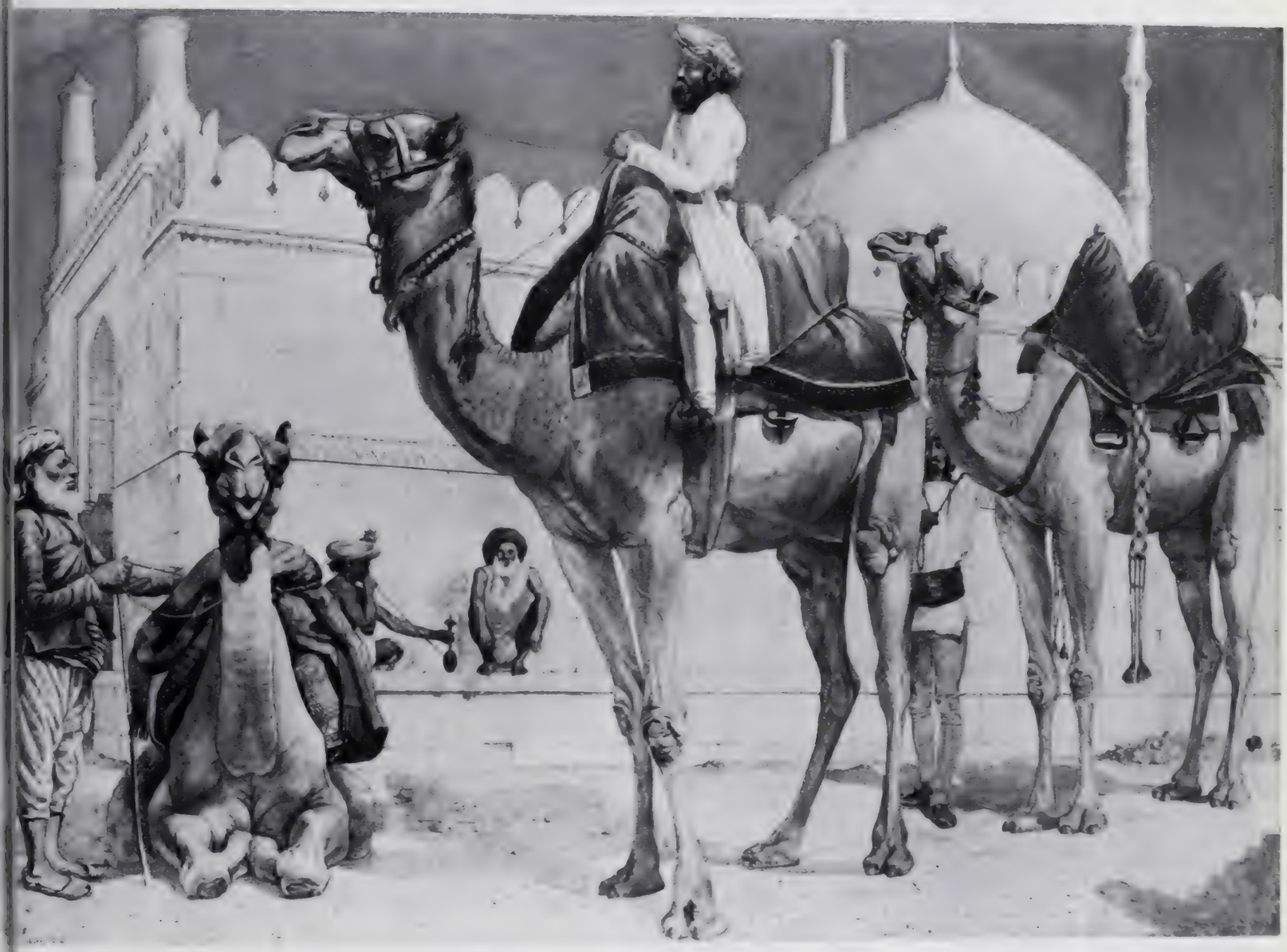

"The mid-day sun". Mounted camels before a shrine, Western India.
Watercolour on paper; 15 × 21½ inches; signed and inscribed "Bombay, 1868".
Exhibited: Royal Academy, 1870, no. 236. Provenance: The artist's family.

JOHN GRIFFITHS (1837-1918)

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William Michael Harnett
[1848-1892]

To this Favor: a Thought from Shakespeare

Oil on canvas, 24 x 20 inches
Signed and dated: W. M. Harnett 1879

The quote is from *Hamlet* [Act V, Scene I]:
"Now get you to my lady's chamber, and
tell her, let her paint an inch thick,
to this favor she must come."

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Exhibiting: International Asian Antiques Fair, Hong Kong, 15th May-18th May.

A large porcelain plate decorated in underglaze blue and white with two phoenix perched on rocks with flowering branches behind.
The base with the mark of Zhengde within a double circle.
Chinese, Kangxi, 1662-1772. Diameter: 21 ½".

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FIRECRACKERS & CHRYSANTHEMUMS

The publication of this May issue of *The Connoisseur* coincides with the second International Asian Antiques Fair at Hong Kong. Last year's Fair – the first – was an immense success, and we would like to express our good wishes to the organisers of the fair, to those who participate in it and to those who attend it; we ourselves particularly look forward to the Fair in which *The Connoisseur* will have a stand.

The British Crown Colony of Hong Kong, in translation 'Fragrant Harbour' consists of 236 islands and includes the New Territories. There were differences between the western traders and the Chinese Emperors in the early days of British Imperialism. An incident which is recorded by Lord MaCartney, who led a British expedition to Peking in 1793, accentuates the problems of a confrontation of two diverse cultures. MaCartney met the Chinese Emperor and refused to perform the ritual of hitting his head nine times on the floor, while on his hands and knees before him, unless the same respect was shown before a portrait of George III. In the 1830s the Chinese Emperor's determination to wipe out the thriving opium trade caused great discontent to the British traders, who bought pressure to bear on the British Government. Lord Palmerston was not inclined to disrupt the great Victorian ideal of trade and expansion and was prepared to use naval and military force to protect the British interests. In 1841 the Treaty of Canton was signed and Hong Kong was ceded to the British. The second phase of the opium wars was closed by the Treaty of Nanking in 1842 and Hong Kong was ceded unconditionally to the British and the ports of Shanghai and Canton were opened to British traders. Palmerston was dissatisfied with the Treaty and so Hong Kong, almost unwanted, passed into British jurisdiction. Eventually, in 1895, after China's defeat by Japan the second Convention of Peking was signed on 9 June 1898 and Hong Kong was gained on a lease of 99 years.

At the end of the civil war in 1949 China isolated itself; at that time Hong Kong was little more than a major *entrepôt* port. In the thirty years that have since passed it has grown into a major producer on a global scale of textiles, garments and watches and a major Pacific financial centre. The reason for the prosperity of Hong Kong is not only a large, industrious labour force but its policy of free trade, encouragement of enterprise, its natural harbour, good communications and its early trading links with the British Empire. Although a British Crown Colony the islands were, until recently, the only piece of China to which the tourist had access. Not surprisingly it became a major tourist resort for, in addition to the astonishing beauty of its site Hong Kong has many fine and some really distinguished hotels. Little did the Victorians realise that their common form of abuse '*Go to Hong Kong*' would in the twentieth century become synonymous with culture, trade and beauty. It was to be no longer the

amusing joke that Queen Victoria notes in her letter to her uncle, King Leopold of Belgium: *Albert, is so much amused at my having got the Island of Hong Kong, and we think Victoria ought to be called Princess of Hong Kong in addition to Princess Royal.* One great feature of western leisure pursuits since the end of the second world war has been the proliferation of Festivals, Exhibitions and Fairs connected with the arts. It is wholly appropriate that a major fair should take place in Hong Kong for of late years it has become a notable centre for the art trade in Asia, involving dealers and collectors of many nationalities and *objêts d'art* of international importance. In the comparatively short 1978/79 season (13 days of sales) Sotheby's grossed 39,314,000 Hong Kong Dollars and clearly anticipate an even greater flow of business in the current year. Again, there are over 150 antique dealers in Hong Kong which gives one some idea of the amount of money available for collecting and investing in works of art in the Colony.

The reasons are not far to seek: in a recent essay summarising the essentials of Chinese concepts of civilisation Michael Beurdeley wrote: *There has never been any real break in the evolutionary process. For . . . thirty centuries there has been an undeniable 'Chinese constant', creating a particular artistic taste which can be classed among the three or four major traditions that have determined the cultural development of Mankind.*

It is impossible, in a brief note, to define the 'Chinese constant', but an attempt to convey the flavour may be worthwhile – to hand round, in the fashion of Chinese connoisseurs, a very few choice objects for contemplation. In this case the objects will be verbal and they may serve to define some aspects of Chinese (and hence asiatic) taste and culture. They show four major characteristics: gusto, extreme precision, delicacy, and an implacable pursuit of formal refinement.

Furthermore in two cases these qualities are brought to bear on objects, chrysanthemums and firecrackers, not in Europe thought worthy of bearing the sustained attention of connoisseurship. These examples are drawn from Dr. Derek Bodde's delightful translation of Tun Lich'eu's 'Annual Customs and Festivals in Peking' ('Yenching sui-shih-chi'). It is a highly discursive work and Dr. Bodde tells us, *inter alia*, that in *c.* 1900 a retired Manchu civil servant could specify at random one hundred and thirty-three separate varieties of chrysanthemum, and that among them were blossoms named Eyebrows of the Old Ruler, Purple Tiger Whiskers, Spring Swallow in an April Orchard, White Crane Sleeping in the Snow, Evening Sun on a Duck's Back, and Gold as One likes It. The poetic fantasy of these names is, of course, reflection of the patient loving care the Chinese gave even to so small a department of life as the growth and breeding of chrysanthemums.

Later on in his book Dr. Bodde explains that there was, too, a connoisseurship of firecrackers: so exclusively used

A fine pair of tea cups, the bases with the four character marks of Yongzheng (Yung Cheng) in underglaze blue and of the period.
Chinese, Yongzheng, 1723-35.
Diameter: 2⅜ inches.
Spink and Son Limited, London.
These cups will be on dispay at the International Asian Antiques Fair.

at the New Year celebrations where their bangs and hisses were no doubt as pleasing to the spirits of the dead as they were to the living who let them off. The very names make one long to attend a Chinese firework party: Lanterns of Heaven and Earth, Silver Flowers, Peonius Strung on a Thread, Lotus sprinkled with Water, Double-kicking Feet, Ten Explosions Flying to Heaven, Fire Devils Noisily Splitting Apart, Eight-Cornered Rockets, and Bombs for Attacking the City of Hsiang Yang.

These lists, demonstrate an austere truth to which chinese art and philosophy seem to have held through the storms, calms and vissicitudes of their long history, namely that nothing is trivial if it is contemplated with prolonged and serious attention.

Our final verbal object comes from 'Six Memoirs of a Floating Life' which is the autobiography of a painter called Shen Fu. He was born in Soochou in 1763 and died some time after 1809. His life was utterly unsuccessful and for much of it he was miserably poor. He was not even a great painter; he was sustained by his beloved wife Ch'en Yun who died, after 23 years of marriage in 1803. Yet his enchanting memoirs (he was undoubtedly greater as a writer than as a painter) are, in their quiet fashion, one of the most moving testimonies to the joys and sorrows of the pursuit of art ever written. They show with touching truth and fidelity the human background to the artefacts we contemplate often with such careless pleasure in our rambles round shops and galleries: *our neighbour had made us bamboo fishing-poles and Yuen and I used to go fishing every day, in a cool, shady place under the willows. Then, at twilight, we would climb to the top of the mound to watch the sunset's afterglow reflected on the gold and crimson clouds. If we felt inspired, we might begin composing poetry; reciting couplets like this one:*

Wild-beast clouds have swallowed the setting sun,

and now the moon's bow shoots the falling stars,

After the moon had engraved her image on the suface of the pond and the crickets had started to chirp, I would carry out a bamboo couch and set it beside the hedge for us to sit on. When the old woman told us our wine was warmed and our suppers cooked, we would sit there in the moonlight, laughing and drinking toast after toast until we were often, not a little drunk before beginning to eat.

Marianne Moone, a distinguished contemporary American poet once justly observed that much poetry resides in the enumeration of facts, of which this passage largely consists.

In the 1850s a book was written about China containing a chapter titled 'Hong Kong: Its Position, Prospects, Character and Utter Worthlessness from Every Point of View for England'. However, this Island, a mere pin-point clinging precariously to the vast expanse of China, is the flourishing example of the Chinese and British people merging to create a unique Colony on the globe that is now equally important to both natio

Antony Thorncroft

ORIENTAL ART IN THE GALLERIES AND SALEROOMS

Oriental works of art are going home. The artistic achievement of the Chinese was recognised in the west as soon as travellers and trade opened up that vast intellectually self-confident empire and when Japan finally succumbed to European, and American, influence in the mid-nineteenth century it's often quite distinct cultural development was quickly appreciated. First the British and continentals, more recently the Americans, were enthusiastic collectors of Chinese ceramics and Japanese prints and the other more specialised art forms of the region – the netsuke and sword fittings from Japan, the jades and snuff bottles of China.

Now the trade has gone into reverse. By the late 1950s the Japanese had appeared on the scene in the western centres of the art world, most notably London, bidding keenly for Chinese ceramics, and in the last decade the Chinese of Hong Kong have competed with them. First the Europeans and now the Americans have found themselves out-bid at auctions and by-passed by the dealers. In acknowledgement of the fact that the balance of the market has move back to the east Sotheby's now hold regular sales in Hong Kong an Christie's this year organised a larg auction in Tokyo.

The Chinese and Japanese collector are dominant at the top end of th market, at prices around £100,000 a item, and in certain sectors. The Chines are keenest on Ming pottery and also th later Ching, the period from the mid seventeenth century onwards. Th Japanese, however, are prepared to bu the antique treasures of the very earl

(Left)
An early Ming sacrificial red stemcup with an hua dragons, four character mark and period of Yongle (Yung Lo).
Height: 10.7 cm.; Diameter: 16.1 cm.
To be sold by Sotheby's, London, 15 April 1980.

(Below)
A fifteenth-century blue and white palace bowl, six character mark and period of Chenghua (Ch'êng Hua).
Diameter: 14.7 cm.
To be sold by Sotheby's, London, 15 April 1980.

(Bottom)
A Ming green dragon bowl, six character mark and period of Zhengde (Cheng Te).
Diameter: 18.6 cm.
To be sold by Sotheby's, London, 15 April 1980.

(Below)
An early Ming blue and white ewer, early fifteenth century.
Height: 28.2 cm.
To be sold by Sotheby's, Hong Kong on 20 May 1980.

(Right)
A Kakiemon vase, late seventeenth century.
Height: 29 cm.
Sold by Sotheby's, London, 29 March 1979 for £110,000, an auction record for any Japanese work of art outside Japan.

(Far right)
A bottle decorated in underglaze-red, Yüan Dynasty.
Height: 23.5 cm.
Sold by Sotheby's, London, 10 July 1979 for £48,000

period BC, which were often found in a funerary site. Here they compete with the Americans but often succeed in acquiring the works of art because they are prepared to pay more.

But the Japanese and western interest in Chinese antiques suffered a severe setback in the mid 1970s. Like silver in the 1960s it became one of the sectors to show the vicissitudes of buying art for its investment potential rather than for its aesthetic appeal. A very speculative element became important buyers at auction. Many of them were Portuguese and the revolution there, coming soon after the economic recession which followed the sharp rise in oil prices, cast a cloud over dealings in Chinese treasures. Those of Japan, which in the main are much cheaper, largely escaped the decline. The price trends show that after a very steady period in the 1950s and a slow upsurge in prices in the 1960s things got out of hand in the 1970s. 1973 marked the crisis year and prices on a wide range of Chinese items fell to less than half the levels of just two years previously. They have now recovered quite appreciably and on average worthwhile pieces are selling for roughly the same as in 1973. But, of course, the impact of inflation means an appreciable decline in comparative value.

Within the overall market there are distinct variations. The great rise, and equally great fall, was concentrated in the most obvious works of art – Ming ceramics and the T'ang horses of an earlier period. Sung items which showed the least price gain hardly fell back at all. But today, with Chinese and Japanese collectors re-affirming their interest the market is quite bouyant again, with a few quiet areas. Perhaps the most notable is export porcelain, especially those great services marked with the armorial crests of European aristocratic families and exported from China in the eighteenth century. They have not yet regained the prices of the early 1970s and could be a tip for anyone who still speculates in oriental artifacts. The main reason why export porcelain remains relatively depressed is that it is mainly a European and American interest and is not collected by the Chinese or Japanese. Their great obsession is Ching, the later porcelain of the Imperial Court. Prices here have almost doubled since 1976.

The rise in prices is likely to continue if only because the number of really good Chinese works of art coming on to the market is shrinking: more and more of the valuable pieces are disappearing inside museums. It also seems certain that the centre of the dealing will be in the east. This is especially true for the later works of art – Ming and Ching. Although the Japanese are getting interested in the very old Chinese antiquities, as are the Hong Kong Chinese in a slightly later period, this sector is still mainly concentrated in London and New York. Instead of shipping items from the east to London or the US for sale the big auction houses are going where their chief buyers are. However there are real difficulties in holding auctions in Tokyo. The Japanese do not like buying in public and so great is the hold of dealers in Japan that it is legally quite tricky to hold a sale there which is open to all and sundry.

Christie's surmounted the problem earlier this year and shipped out around

800 lots, including some of European origin, such as Impressionist paintings and European antiquities, for an important two day sale in Tokyo which totalled almost £3 million, with around 70 per cent of the items sold, in value. It was notable that the oriental works of art, in particular the early Chinese grave treasures, did better than the European. Sotheby's on the other hand is avoiding sales but through its link with the Seibu chain of department stores can offer Japanese collectors information about its auctions elsewhere and provide facilities to enable them to buy and sell easily, with no problems over shipping and payments. But in the immediate future it sees Hong Kong, where there are many well-stablished dealers, as the centre of trade in oriental treasures, in particular the most sought after pieces, blue and white Ming. It is an early Ming blue and white, in the shape of a dragon bowl, which holds the price record – £420,000 paid in April 1974, at the height of the boom. But the quick recovery is shown in the 2 million Hong Kong dollars, around £200,000, which secured another piece of blue and white in November 1978, and last year T'ang horses were again changing hands for up to £110,000.

Although most of the great British collections are now broken up valuable works of oriental art are constantly appearing, often from the most unlikely places. The classic example is a large blue and white wine jar of around 1350 which a Christie's expert noticed by chance in the hall of a house where he was conducting a revaluation. It was in use as an umbrella stand. One of only three such jars known it subsequently sold for 210,000 guineas in 1972 to a Japanese dealer. In real terms this must be the highest price ever paid for any oriental work of art, and, at the time, was the largest ever bid at auction for anything but a picture. Given the many centuries in which Chinese artistic skills have been appreciated in the west it is not surprising that very fine items are constantly surfacing, not only in Europe but also in the Middle East. Apart from porcelain there is a demand, particularly in the west, for Chinese jades. Prices here have not risen nearly as rapidly, but some care and knowledge is needed in acquiring really worthwhile pieces. In the US there is also growing interest in collecting Chinese paintings, an art form not much appreciated in the UK.

The story of Japanese works of art in the west is quite different to the Chinese. Although the Dutch had briefly traded with Japan in the late-seventeenth century the country was effectively closed to foreigners until Commander Perry arrived in 1853. Almost at once the native art treasures, although sometimes

influenced by Chinese examples, were appreciated and recognised as peculiar to Japan. Woodblock prints, lacquer ware, netsuke, sword fittings, were immediately popular in Victorian England, but some of the works of art most prized by the Japanese, in particular paintings and sculptures, were not allowed out of the country and have remained mainly a Japanese collecting interest.

Although Europeans were immediately taken with prints (the Japanese in contrast, conscious that prints had been produced for the masses in vast quantities in the eighteenth century, have only recently started to collect them avidly), and the Impressionists, in particular, were impressed by the bold use of colour, Japanese works of art have only in the last twenty years formed an important sector of the art market. They were long over-shadowed by Chinese treasures with their respected history. But the advantage of the slow appreciation is that Japanese works of art have avoided the hysteria and fluctuating prices that have dogged Chinese. It has been a story of fairly constant growth in knowledge, interest, and price.

For years the few serious collectors of Japanese art forms in the west were able to buy items at very modest prices. This is changing rapidly mainly because in sectors such as woodblock prints the Japanese have entered the market in force. They are also travelling to the west to buy ceramics, sword fittings and lacquer work. About the only form of their own art they are not very interested in is netsuke, where the Americans are supreme. In an average auction of Japanese works of art in London a third of the prints on offer will return to Japan; in swords and sword fittings it can be even higher. Not surprisingly Japanese dealers have forced up prices, particularly when they first arrived in the early '70s. The highest price for a print, £34,000 for a double portrait of two actors by Sharaku, was paid in 1974. It is doubtful whether it would match this sum, at least in real terms, if it came up for re-sale today, but prints by acknowledged masters such as Utamaro have touched £30,000. At the other extreme prints can still be bought for quite modest sums, for £50, or even less.

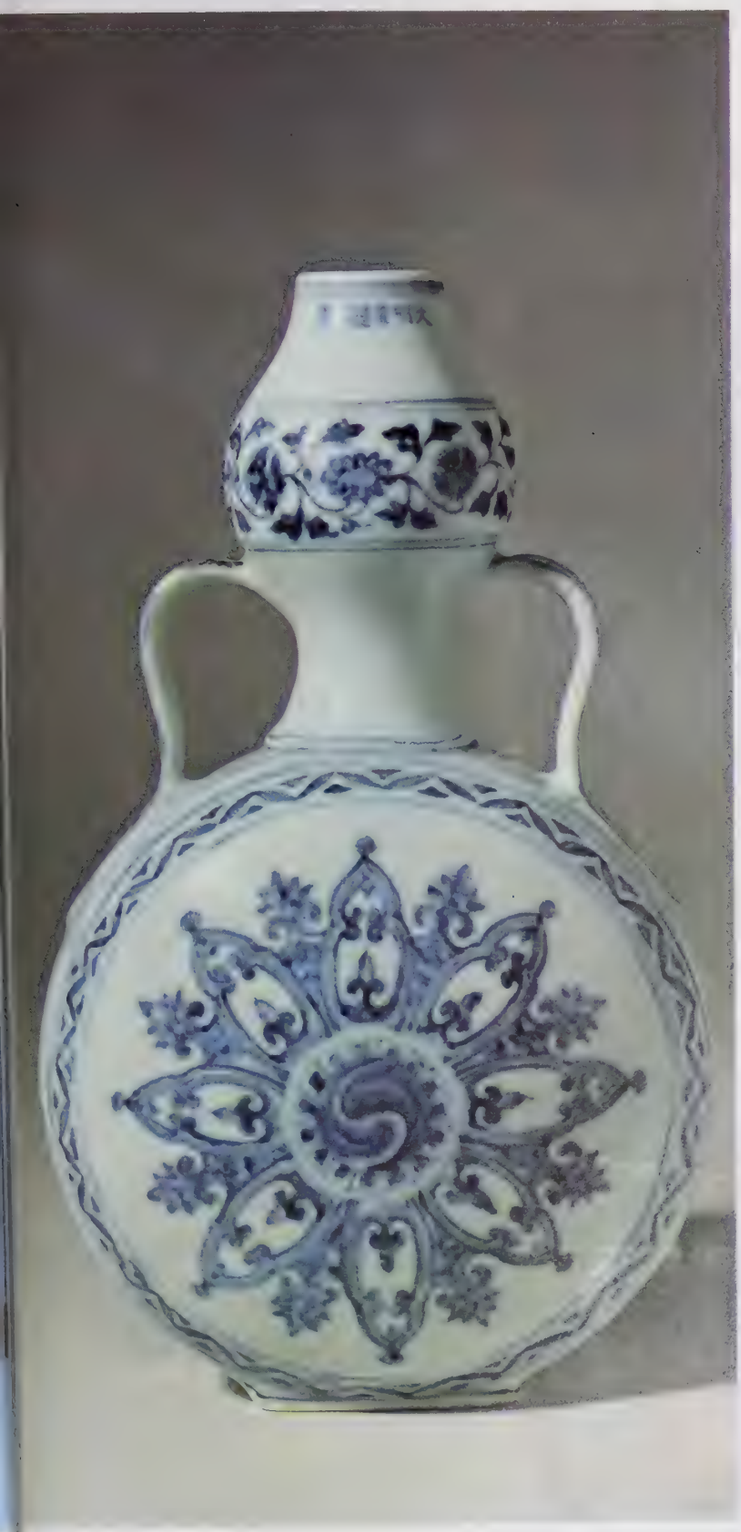
In swords and sword fittings the Japanese are already the pre-eminent buyers. Most of the finest examples, which date back to the ninth century, never left Japan, but even late-nineteenth century swords are much sought

(Left)
A Junyao (Chünyao) dish,
Song (Sung) dynasty.
Diameter: 18.7 cm.
To be sold by Sotheby's. Hong Kong,
on 20 May 1980.

(Left, below)
A Ming green and yellow leys jar,
cha dou, encircled Zhengde four character mark
and of the period.
Diameter: 14.8 cm.
Sold at Christie, Manson & Woods, Tokyo, 17
February 1980, for £63,700.

(Below, left)
An early Ming blue and white pilgrim
bottle, Xuande six character mark
below the rim and of the period.
Height: 25.5 cm.
Sold by Christie, Manson & Woods, Tokyo,
17 February 1980, for £56,600.

(Below right)
A moulding yingqing (ying ch'ing) vase,
with two geese in high relief, Yuan dynasty.
Height: 28.6 cm.
Sold by Sotheby's, London, 10 July 1979,
for £70,000.



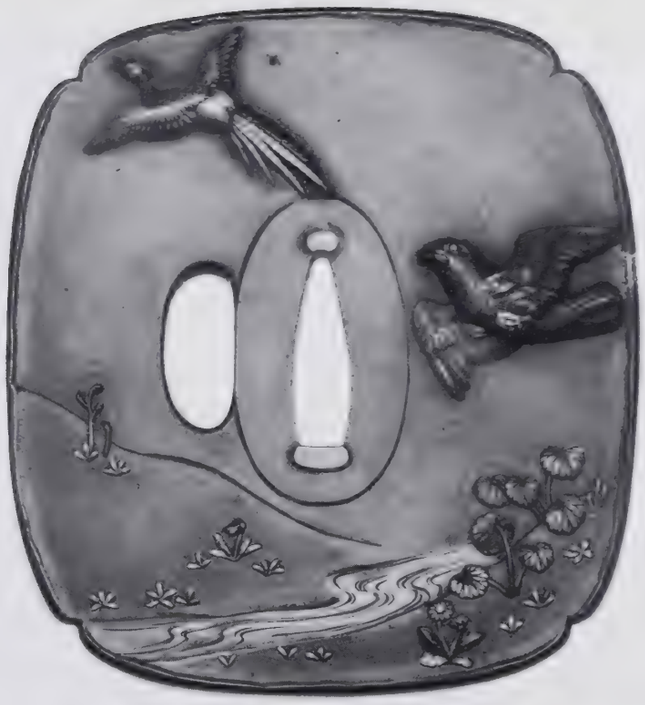
(Far right, above)
Iron tsuba, *signed* Ishiguro Masatsune. *9 cm.*
Sold by Sotheby's, London, 28 November 1979, for £700.
(Far right, centre)
Armourer's tsuba, *signed* Hamano Noriyuki. *10.6 cm.*
Sold by Sotheby's, London, 28 November 1979, for £1,000.
(Far right, below)
Shakudo and Shibutchi tsuba, *Tanaka School, unsigned, 7.1 cm.*
Sold by Sotheby's, London, 28 November 1979, for £460.

An ivory nesuke of a cockerel and hen, signed Kaigyokusai koku, *with seal Masatsugu, late nineteenth century.*
Sold by Christie Nanson & Woods, London, 6 March 1979, for £19,000.
A world auction record price for a netsuke.
(Right)
Stag's horn study of an owl, nineteenth century.
Sold by Sotheby's, London, 7 March 1979, for £10,500.
(Below, right)
Study of a Kirin, ivory, eighteenth century.
Sold by Sotheby's, London, 7 March 1980, for £7,800.

after with a record price of 70,000 dollars paid in New York. The sword guards, or tsuba, were much decorated and are also collected, with prices ranging from £50 to £3,000, while suits of armour, when they rarely appear, are sought after. The record price here is £12,600 at Christie's in 1974. But armour, like prints, is a sector which is pausing for breath and mainly because the very best prices have not appeared on the market prices have yet to get back to the levels of the early 1970s.

Netsuke, the toggle suspended from the belt of the kimono, started to be carved with figures from the mid-eighteenth century onwards but the Japanese have never recognised netsuke as much more than costume jewellery, leaving the major collections in the hands of western buyers. There have been slight recessions in price but in recent years the market has been firm and prices generally are reckoned to have risen fifteen times in the past thirteen years. It was in 1969 that a netsuke first topped £1,000. Now the record price is £19,000 and during the Third London Netsuke Collector's Convention in May a netsuke in the form of a horse is expected to top £20,000. A similar carving sold for £11,000 five years ago.

The variety of art forms from Japan contrasts with the Chinese market and its concentration on porcelain but ironically one of the sectors to show most progress recently has been Japanese ceramics. Japanese porcelain was, in fact, known in the west before 1700, especially that produced in Arita by members of the Kakiemon family. Then, for centuries, the Japanese ware was eclipsed by Chinese porcelain; now it is coming into its own again, collected by Japanese as well as westerners. Since the great eighteenth-century factories of Chelsea and Bow, Meissen and Chantilly based many of their designs on Japanese originals the long decline is perhaps surprising and the current revival over-due. At any rate last May a Kakiemon porcelain bottle was bought by a Japanese collector for £110,000 at Sotheby's, an auction record for any Japanese work of art and a sign that the treasures of Japan are able to match in quality and value the best output of its powerful neighbour. The forthcoming exhibition of Japanese artistic achievement at the Royal Academy in 1981 should confirm this belated aesthetic reappraisal.



(Below)
Glazed pottery figure of a lady, modelled as an ewer, Tang dynasty.
Height: 40.7 cm.
Sold by Sotheby's, London, 3 April 1979, for £32,000.

(Below, right)
Carved polycromed ichibokuzukuri wood figure of an Heian beauty, possibly the Lady Murasaki Shikibu, considerable amounts of a gesso ground, seventeenth century.
Height: 31.7 cm.
To be sold by Christie, Manson & Woods, London, on 3 June 1980.

(Right)
A yosegizukuri wood figure of Amida Nyorai, some original lacquer remaining, late Kamakura period with later additions in the lower part.
Height: 43 cm.
To be sold by Christie, Manson & Woods, London, on 3 June 1980.

Harriet Crawley

GIUSEPPE CASTIGLIONE

A Jesuit priest at the Imperial Court of China

In 1715 an unknown Jesuit priest, Giuseppe Castiglione, came to Peking; when he died there fifty years later he was the most celebrated painter in the Imperial court. A state funeral was organised and among the mourners were mandarins and members of the Imperial family. The Emperor himself composed the epitaph and Castiglione's paintings joined the masterpieces of Chinese art in the Imperial Collection.

The collection is no longer in Peking today but in the National Palace Museum, Taiwan, where large crowds gather around Castiglione's painting. He fascinates Europeans and Chinese alike; his art was, and still is, a bridge between the East and the West, a combination of the new ideas of the Renaissance and a Chinese tradition two thousand years old. The result is a unique hybrid of extraordinary beauty.

Castiglione was trained in the sumptuous, confident style of the Counter-Reformation. His teacher was Andrea Pozzo and the paintings he did as a very young man in the chapels of Genoa and Lisbon were full of foreshortening and *trompe l'œil*. The Queen of Portugal was so impresssed that she asked the young Jesuit for a portrait of her children but he refused. Castiglione had already decided to leave the secure patronage of Catholic Europe for the severe life of a missionary in the pagan East.

China was to be his life; when he left Lisbon in 1714 Castiglione knew that he would never come back to Europe. The dedicated Jesuit survived a long and dangerous journey blighted with storms and scurvy, only to find when he finally reached Macao that the reception was cool.

The Chinese did not like foreigners whom they called *barbarians* and the Emperor was not impressed with Christianity, the *Teachings of the West*. Nevertheless by 1700 there were supposed to be 300,000 Christians in Macao, Canton and Peking and the only hope of more converts was to impress the Emperor with Western scientific knowledge and skill. Brilliant men like Matteo Ricci, Adam Schall and Father Verbiest had held high positions at the court because they knew about cartography, astrology and engineering. By the time Castiglione reached Peking in 1715 it was Jesuit policy to present the new priests not as humble men of God but as important ambassadors from the West.

For Castiglione this meant a completely different life: he had to dress like a Chinese in flowing robes and wear the truncated hat of a scholar; he had to speak a new language and answer to his new name, Lang Shih-ning (Long Calm Life). Before he could take in his strange new surroundings he was put to work in the Imperial studios along with the other Dominican and Jesuit missionaries, who were, in the eyes of K'ang-hsi, nothing more than *Europeans in my servitude*.

Painting at the Ch'ing court had nothing in common with the glories of Baroque Italy. The priest who had portrayed the Virgin and Saint Ignatius was ordered to paint goats, fish, flowers, battle scenes, warriors and even concubines. Chinese art, unlike Western, was not dominated by religion; for over a thousand years it celebrated life in all its forms. By the eighteenth century court painting was a maze of conventions and symbols; goldfish and wisteria meant high official distinction, pomegranates, the hope of male heirs; pine trees spoke of winter, chrysanthemums of autumn. There was a wrong way to paint court ladies and right way to paint landscapes; there were even models to guide the uncertain hand. With the help of court officials and other artists like Father Sicklepart and Father von Hallerstein, Castiglione fathomed this labyrinth of tradition.

He also had to master a new technique. The Chinese did not use oil paint but watercolour and tempera on specially prepared silk. They knew nothing of scientific perspective and the vanishing point and rejected the action of light onto a given object. According to Father de Ventavon, *The European painter is in difficulties from the outset. He has to renounce his taste and ideas . . . and to adapt to those of this country . . . there is no way of avoiding this. Here they want no shadow . . . the colours must be unbroken, and the lines as delicate as in a miniature.*

Many foreign painters could not cope with these exacting conditions. Father Attiret, a fellow Jesuit, found the restrictions infuriating; when the eunuchs complained that his leaves did not have the right number of veins he exploded, *I am not a botanist!*.

Of all the Europeans Castiglione had the greatest talent and the most patience and his paintings were an immediate success. The Emperor Yung-cheng was delighted with a painting of flowers and plants in a green vase, called *Auspicious Object*. From his inscription it is clear that

Vase with flowers, 'Auspicious Object', *painting on silk, dated 1723, 1.73×0.86 metres.*

Horse named 'Walking in the Clouds', *painting on silk, 2.40×2.71 metres, signed (on all horse paintings:)* Respectfully painted by Lang Shih-ning who comes from the West of the seas.

Album painting on silk, one of sixteen Sketches of Flowers, *33×27 cm.*

(Right)
Horse named 'Swift as Lightning', *poem by Emperor (quoted in article):* This horse is the most precious in my stables. All it lacks is speech, *painting on silk, 2.40×2.71 metres.*

(Below and right)
Ma Ch'ang attacking the Enemy's Camp, *part of a painting on paper, signed and dated 1759, 0.38×2.85 metres. (The painting shows the general Ma Ch'ang slaying an enemy.)*

(Above) Fish and plants,
painting on silk, 0.68×1.2 metres.

(Far right)
'Moon Horse' *(detail), painting on paper, dated 1762, 0.40×2.97 metres. One of four Afghan horses. Poem by Ch'len Lung the Emperor:* These horses have been presented in tribute. Their ears are straight as bamboos. They cross mountains like dragons.

(Below right)
'Yellow Leopard' dog,
painting on silk from the series
Nine Dogs, *2.48×1.64 metres.*

(Below)
Georgeous spring: Pheasant on a rock,
painting on silk, 1.69×0.95 metres.

Castiglione already knew that full ears of wheat and blooming lotuses were symbols of fertility. His inscription reads: *The two eared grain grows in the fields, the double lotuses flower in the pond, and I, Lang Shih-ning paint these auspicious signs.* Technically this picture has the delicacy and precision of a Van der Ast.

The Chinese had never seen a painting like *A Hundred Horses* and overnight the Jesuit was famous. The long hand-scroll 7.76×0.97 metres unrolled to show one hundred horses romping through meadows and fields. The painting has an extraordinary texture and light, almost a three dimensional quality; the horses are so lively and natural that, according to Yung-cheng they *rival nature.*

The Jesuit caused an even greater stir with his paintings in the Jesuit chapel in Peking. The Chinese had never seen fore-shortening and *trompe-l'œil* and one official declared, *The people are so beautiful they seem alive.*

Sadly the pictures have been destroyed. Flushed with success Castiglione tried to introduce perspective into Chinese art with a short book on Visual Instruction which a friend translated, but the Chinese did not welcome innovation. The basic canons of their painting had been laid down in the sixth century by Hsieh Ho and in the eleventh Kuo Hsi had defined technique. They had their own perspective called 'near and far' which was not based on a vanishing point but on parallel lines; mists of dark and light ink created depth. As for making an exact study of light on a flower or a mountain, to the Chinese this seemed to miss the point of art altogether. What mattered was the spirit, 'shen'; everything had its own life. The Chinese had no word for the European concept of 'still-life'. They saw nature with the eyes of Taoism, not mathematics.

By the time Ch'ien-lung ascended the throne in 1735, Castiglione had found a

middle road between Chinese and Western art. He worked within a Chinese framework and painted pleasing subjects full of symbols and omens. He composed his painting in a Chinese spirit with restraint, setting horses and warriors against a blank background; rocks were gnarled in the T'ang style and the willow trees drooped in the manner of Southern Sung. Castiglione must have studied at least some masterpieces in the Imperial Collection because his painting *Eight Horses* is almost identical to *Steeds* by Chao Yung of the Ming dynasty. But the spirit and the three dimensional 'touch' of his painting was European.

However, when Castiglione was commissioned by the Emperor to paint the monarch himself and his concubines, he decided to take no chances; the faces of the Emperor and his concubines have no expressions whatsoever. This was in strict accordance with Chinese ideas about portraits. It was considered impertinent for an artist to choose one of a hundred possible expressions. There was not the slightest hint of shadow which, to the Emperor, were nothing more than blotches. Today this scroll is in the Cleveland Museum.

For thirty years Ch'ien-lung was Castiglione's patron and admirer. He would spend hours in the Jesuit's studio just watching him paint. He sent dishes from the royal table, rolls of silk and as a special mark of favour, a summer hat.

The Emperor was especially pleased with Castiglione's paintings of horses which he compared to those by Han Kan, the eighth-century master. When challenged by jealous painter-scholars, he said, *By my wish they are superior*. The magnificent portraits of stallions, some 2.40×2.71 metres, are among the Jesuit's best works; the colours are graded and subtle, the detail is extraordinarily fine with every hair of tail and mane painted separately. The Emperor wrote poems on each painting and above his stallion, *Swift as Lightning*, he declared, *This horse is the most precious in my stable. All it lacks is speech.*

A whole range of animals came under Castiglione's meticulous eye: goats, fish, monkeys, hawks, and dogs from the Imperial kennels. His largest and most magnificent bird painting, a huge composition, 3.2×3.82 metres, shows a peacock spreading out its tail to attract its mate. The Emperor was dazzled with the luminous blues and greens and a court official proclaimed, *Lang Shih-ning opens up new horizons*. Perhaps his most perfect work is the one album which survives of birds and flowers. The detail and the colour tones are exquisite and it is no exaggeration to say that the magpies and the peonies, the finches and the lilies rival the roses of Redouté and the birds of Audubon.

The Emperor did not only commission genteel subjects. Castiglione painted hunting scenes in several scrolls, now in the Musée Guimet, and was summoned to the battlefields of Jehol where he painted several dozen victorious generals. These are some of his most fascinating compositions because they show a new, dramatic side to the Jesuit's repertoire. Horses fly in full gallop in the old Chinese manner; the victor has drawn his bow and the vanquished lies slumped in the saddle with an arrow in his back.

Even in his old age Castiglione was worked to the bone. He was expected to do anything at any time; to fire enamel, paint on glass, construct mechanical toys for royal birthdays, and even draw detailed scenes of the Emperor's victories against the Tartars, which were then sent to Paris to be engraved. His most challenging commission came in 1747 when Ch'ien-lung, who had seen engravings of St. Cloud, instructed his First Painter to design and build a palace north of Peking *in the manner of the European barbarians.* By 1757 the Yuan-ming-yuan was complete, an elaborate baroque palace with a fantastic hydraulics system invented by Father Benoist. It was burnt to the ground in 1860 by European troops.

For his ubiquitous services Castiglione was made a mandarin of the third rank in 1750 and wore the sumptuous robe of silk embroidered with a peacock and a sapphire hat. Eight years later, on his seventieth birthday, Castiglione was given a lavish party by Ch'ien-lung, in the palace he designed himself, the Yuan-ming-yuan. But in spite of his friendship with the Emperor and his high official status, Castiglione failed in his most sacred task. It was not really his fault. The Catholic Church forbade Chinese christians to worship their ancestors which infuriated Ch'ien-lung who condemned several Dominicans to death for preaching this heretical Gospel which was completely contrary to Chinese orthodoxy. Ch'ien-lung did not prevent the Europeans from practicing their religion but he warned: *our people must not adopt it.* No matter how many times Castiglione intervened, the Emperor stood firm; sometimes he got so angry that he would storm out of Castiglione's studio shouting *hua pa,* 'get on with your painting'.

If he failed as a missionary, as an ambassador of western skills he could hardly have done better. Through his painting he enhanced the reputation of 'barbarian' culture. Some Chinese admired his art. Outside the court among the scholars who formed the backbone of intellectual life, Castiglione was nothing more than a skilled craftsman; he could not read Chinese, so he was ignorant of poetry, calligraphy and the Confucian classics, an essential background for a Chinese painter. They concluded that Lang Shih-ning lacked 'hsi-lien', purity and training. The Europeans in Peking disagreed; Father Benoist considered Castiglione to be a great master. Two hundred years later East and the West agree that Giuseppe Castiglione is one of the most interesting artists of the eighteenth century.

(Far left)
Cranes and flowers,
painting on silk, 1.70×0.93 metres.

(Left)
'Flowers of Jade' Hawk,
painting on silk, 1.43×0.78 metres.

(Below)
Peacock opening its tail,
painting on silk, dated 1758,
3.28×2.82 metres.

All photographs courtesy of the National Palace Museum, Taiwan.

Edmund Capon

FAR EASTERN ART

in the Art Gallery of New South Wales

The 'tyranny of distance' is a familiar phrase in any discussion on the arts in Australia. Dominated by the country's strong cultural and social ties with Europe, art in Australia has been only too aware of that distance, and yet unable to appreciate the need, and indeed its ability, to establish independence. In recent years there has been a strong desire for re-assessment, clearly prompted by political and economic considerations, to identify more closely with the Asian sphere. Geographically this is of course logical although it places a strain on those deep-seated and very real European traditions which are undeniably still the primary sources of inspiration and attachment.

However, Asia is looming large in the Australian view and the arts of Asia too are becoming a profound source of interest and inspiration. The quite extraordinary success of the Chinese Exhibition, shown in Melbourne and Sydney in 1977, was a indication of a direction which subsequent events have served to confirm.

Asian art may not hitherto have featured strongly in the collections and ambitions of the Art Gallery of New South Wales but there is now a defined policy to respond to those increasing interests in the community. Over past years the Asian collections of the Gallery have grown spasmodically, reflecting bouts of interest rather than the effects of long-term policy. The collections at present are, characteristically, dominated by Chinese ceramics. Although they will continue to be a feature of the Asian representation as we seek examples to fill the more serious omissions, there is a general shift of emphasis towards the arts of Japan. Strangely, Japanese art has been largely ignored by Museums and Galleries in Australia; the National Gallery of Victoria in Melbourne has a good general collection of Asian art with emphasis upon China and the Art Gallery of South Australia in Adelaide has developed a small but excellent collection of Southeast Asian ceramics and decorative arts. It was in consideration of the relative strengths of our sister institutions, as well as the interests of Sydney. which influenced our policy towards Japan.

The Gallery's collections of Chinese ceramics was given a substantial boost in 1962 when Mr. Sydney Cooper, an Australian now resident in England, presented a collection of pottery tomb figures and later ceramics. The tomb figure part of the collection has suffered from ill-advised opinion but that situation is now happily redressed and the genuine, the majority, properly acknowledged. Among the tomb figures three pieces deserve special mention; a Han dynasty unglazed figure of a standing attendant, a pair of Tang courtly ladies and a recently acquired Tang horse and rider. The real strength of the Cooper collection lay in the selection of Han figures, above all the sophisticated, well-defined and volume-conscious models of courtly ladies and attendants which characterise the formal, yet naturalistic, qualities of Han art (2). The standing figure illustrates just those qualities: the sense of volume is emphasised by the simple uncluttered outlines whilst the composition as a whole is stylised but natural. The figure is not so much a precise realisation as it is a notional one, never losing touch with reality but never grasping and identifying every detail. The simplicity and stylisation of the overall impression are countered by elements of precision, such as the folding of the voluminous sleeves obscuring the folded hands and the painted facial details. Further examples of this characteristic Han 'metropolitan' style are represented in the collections through the Cooper gift.

Of the later, Tang dynasty figures, a pair of rare and beautiful courtly ladies are outstanding (3). Immediately identified by their ornate, even eccentric, costume the figures clearly represent ladies from the higher echelons of Tang society. Naturally opinions differ as to their exact status, and range from princess to concubine. Although not wishing to demean the noble profession of the latter I incline to the former. The small group of known comparative examples, such as the single figure in the Rietberg Museum, Zurich, a pair on the Ostasiatiska Museet, Stockholm and others in Seattle, Boston, San Francisco and Kansas, adhere to a consistent style and pattern. The exotic openwork head-dress-cum-hairstyle, the deep plunging hemlines to the sleeves, serrated flame-pointed skirt and extraordinary shows are the obvious and distinguishing features. Such figures are always unglazed but embellished with highly detailed painting and sometimes gilding over a white slip.

The most recent acquisition for the tomb figure collection is an excellent example, in perfect condition, of a Tang horse and rider (1). Characteristically made from a pinkish buff earthenware the figure is glazed in rich tones of amber, cream and green. The head and face are left unglazed, as was common practice, to allow for detail painting. Originally part of a military retinue the figure is poised ready to strike the drums suspended from the saddle. Although relatively small the figure embodies those qualities we have come to recognise as the hallmark of the Tang dynasty – naturalistic, determined, colourful and confident. The sculptural volumes, the pose of the horse with four hooves firmly but not implacably rooted, the sense of precipitate action in the pose of the rider and the realistic attention to detail combine to echo the expansive cultural attitudes of the time.

1: *Horse and rider, buff pottery covered with amber, cream and green glazes, Chinese, Tang dynasty, early eighth century.*
Height: 40.6 cm.
Gift of the Art Gallery Society of New South Wales.

The general Chinese ceramic collection ranges from the Neolithic, represented by the painted Panshan urns from Gansu province, to late Qing porcelains of the twentieth century. Benefactions, in the form of the bequests of Eleanor Hinder and Alan Renshaw both of which came to the Gallery in 1975, provided the foundations to the collections. There is a greater strength in wares of the Ming and Qing dynasties whilst the earlier periods are highlighted by unusual rather than characteristic pieces. Among these are a *hian* type censer of the Tang dynasty, the ribbed body covered with a deep green glaze (a similar example is in the Museum of Decorative Arts, Copenhagen and another was sold at Sotheby's, London, on 11 December 1979, lot 149), and a small group of Song *Cizhou* models of figures and animals. The collection of Song ceramics is not strong but has recently been supplemented by the acquisition of a Longquan celadon covered jar and a northern *ding* type vase. There is, however, much to be achieved before the Gallery can boast a proper representation of Song ceramics.

For some reason, perhaps proximity to Southeast Asia, Chinese celadon wares relatively abound in Australian collections, both public and private. Celadons from Zhejiang province formed a significant part of the Chinese export trade to Southeast Asia from late Song times onward and the markets of Singapore, Kuala Lumpur, Bangkok and Manila have provided fruitful pickings for Australian travellers in recent years. One particularly good example in the Gallery's collection is an early Ming tripod censer, decorated with incised peony scrolls and trellis pattern under a glassy green glaze. The development of the celadon collection as a particular strength within the Chinese ceramics is regarded as a valid and legitimate aim.

(Below)
2: Lady attendant, grey pottery, unglazed with red and black pigments over a white slip. Chinese, Han dynasty (206 BC-AD 220). Height: 39.5 cm. Sydney Cooper Gift.

(Below, right)
3: Pair of courtly ladies, buff pottery, unglazed with orange-red and black pigments over a white slip, Chinese, Tang Dynasty (AD 618-906). Heights: 36.8 cm. Sydney Cooper Gift.

Fifteenth-century blue and white porcelain is represented by a number of pieces, of which two are particularly worthy of note. In 1975 the Gallery purchased, on the advice of Mr. Hepburn Myrtle (a former trustee and distinguished collector and connoisseur of Chinese porcelain who has been a constant source of support for the development of the Asian collections) a bowl decorated in underglaze blue, with the Xuande (1426-35) mark, previously in the well-known collection of Mr. and Mrs. Alfred Clark (4). This particular bowl was the subject of discussion by Margaret Medley in her catalogue, 'Blue and White Porcelain from the collection of Mrs. Alfred Clark,' in which she assigns it a mid-fifteenth-century date on the basis of design anomalies, the *peculiar reaction of the cobalt blue in the glaze* and the weight to size ratio. The principal elements of design on the exterior of the bowl, classic stylised lotus separated from each other by far less common 3-pronged lotus blooms is, as Miss Medley points out, a combination familiar in the Chenghua (1465-87) period but not in Xuande. Had the bowl been of Chenghua date it would certainly have carried the appropriate reign mark and the logical conclusion is, therefore, to assign it to the thirty-year period between the two reigns.

Another fine fifteenth-century blue and white porcelain entered the collections in 1979 (5). This piece, a stemcup, is unquestionably of Xuande date with the six-character mark in underglaze blue on the inside of the bowl, and decorated on the exterior with the eight Buddhist emblems incorporated into a continuous lotus scroll. The uneven application of the blue has resulted in the so-called 'heaped and piled' effect, a feature of Xuande period blue and white, in which

4: *Bowl, porcelain painted in underglaze blue, Chinese, Ming dynasty, Xuande mark but mid-fifteenth century.*
Diameter: 21.3 cm.
Ex-collection Alfred Clark.

5: *Stemcup, porcelain painted in underglaze blue, Chinese, Ming dynasty, mark and period of Xuande (1426-35).*
Height: 10 cm.

6: *Pair of vases with integral stands, porcelain painted in* famille verte *enamels, Chinese, Kangxi period (1662-1722).*
Heights: 28.9 and 27.5 cm.

7: Shōhaku Soga (1703-81). Hanging scroll, *ink on paper, 130.2×49.5 cm. Gift of the Japanese Ministry of Foreign Affairs.*

(Right, above)
8: Shibata Zeshin (1807-91). Crayfish, *woodblock print, 29.3×44 cm. Ex. Vever collection.*

(Right, below)
9: Tsukioka Yoshitoshi (1839-92). Confrontation with a Murderer; *drawing, ink on paper, 22.5×32.5 cm.*

darker highlights add contrast and expression to the underglaze painting.

It is the long-term policy of the Gallery to represent through characteristic examples the development and expansion of the range of techniques employed in the decoration of Chinese porcelains which occurred in the later Ming period and subsequently found its fulfilment in the Qing. At the present time there are significant omissions although the most important and familiar traditions are represented. Of these later porcelains a pair of slender vases with integral stands, decorated in the *famille verte* palette with birds on flowering branches of prunus, are noteworthy (6). In each case the painted decoration is of a quality commensurate with the high quality of the potting and glazing yet, interestingly, marked variations in the style of the painting strongly suggest that they were painted by different hands. Finally amongst the Chinese ceramics I have selected a moon flask decorated with cloud and waves in underglaze blue and a rampant dragon in contrasting underglaze red (10). A six-character Qianlong mark is painted in underglaze blue on the base. In both form and decoration this flask echoes the earlier fifteenth-century style although it is a characteristic Imperial piece of the eighteenth century. In this respect it reflects the conservatism of the Imperial court at a time when the entire fabric of the Chinese dynastic system was beginning to totter under the weight of widespread domestic concern and dissatisfaction and the intervention of foreign powers.

I have already referred to the Gallery's determined policy to expand and develop the collection of Japanese art. Our ambitions in the realisation of this programme must of course be qualified by our relatively late arrival on the Japanese art scene. It would be quite unrealistic if we were to aspire to the depth and quality of some of the great Japanese collections in the West, such as those in the Freer Gallery of Art or the British Museum. In any collection it is desirable that a particular strength emerge which will reflect not only the general artistic traditions but characterise more precisely one of those traditions. In our deliberations on the art of the possible we have concluded upon developing a strength in later Japanese painting: a tradition which also finds a receptive audience in Australia. This course of action will not exclude the diverse arts in Japan as we shall strive to acquire representative examples in the decorative and sculptural arts.

Japanese studio pottery, which has grown out of the highly aesthetic and subjective wares used in the tea ceremony, has made a most emphatic impact upon contemporary pottery throughout the world. Australian potters too have succumbed to the lure of the Japanese aesthetic with the very satisfactory result that there is much coming and going between modern Japanese and Australian potters. The Gallery's collections of Japanese ceramics are not comprehensive although isolated examples from the early Jomōn pots of the neolithic period to twentieth-century works by Hamada and Shiga provide a glimpse of the strength and diversity of Japanese ceramic traditions. One of the more serious gaps was filled last year with the acquisition of a fine Ko-Kutani style square vase decorated in beautiful and bright enamel colours (11). The resounding yellows, greens and blues of the landscape panels contrast with the controlled and subdued reds describing the formal diaper *bishamon* pattern in the surrounds. Like all Japanese ceramic types the ware takes its name from its original place of manufacture, that is the village of Kutani on the west coast of Honshu. Ko-Kutani or 'old Kutani' is the term for enamelled porcelain wares thought to have been produced in the Kutani region in the second half of the seventeenth century. This rare and extremely attractive example was acquired from the well-known Richard de la Mare collection.

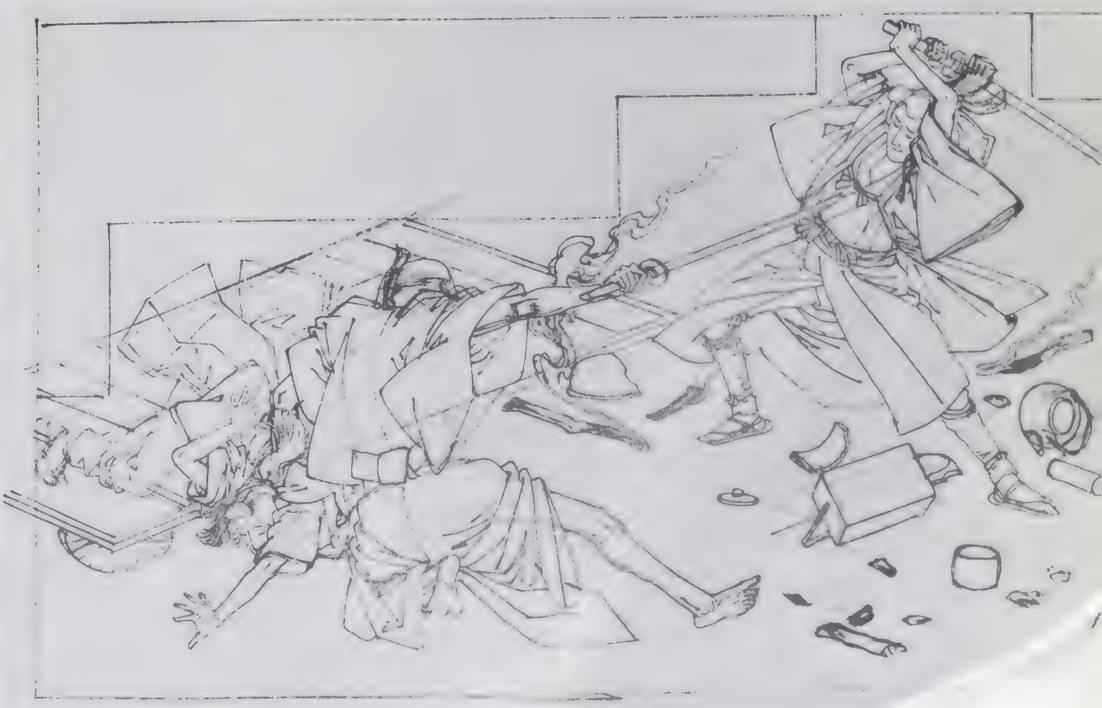
Since the Gallery's principal ambitions are in the realm of the graphic arts of Japan it is appropriate that some space be devoted to the topic. Quite outstanding is the Gallery's most recent acquisition (1980) of a pair of mid-seventeenth-century 6-fold screens depicting views in and around Kyōto (12) *(Rakuchū-Rakugai Zu)*. The earliest screens employing this popular theme date from the early sixteenth century, a time when Japan was emerging from the destructive Ōnin Wars (1467-77) and the new merchant class took a delight in documenting the reconstruction of Kyōto as a prosperous and bustling city. Certainly these screens echo the colourful, bustling metropolitan life of seventeenth-century Kyōto. More than just decorative and beautifully painted screens they might be described as graphic maps and guides. Famous buildings, temples and shrines are depicted and clearly identified as are some of the principal activities such as

horse racing, the theatre and the perennial Gion Festival.

Such screens are a patchwork of colourful vignettes which combine into a unified and comprehensive view. The use of certain devices, such as the gold-coloured drifting clouds, to bring continuity is a technique commonly found in Japanese screen painting. Brilliantly painted in gold, red, blue and green the screens are unsigned but attributed to Kanō Motohide, a member of the 'official' Kanō School whose style was based on the most fashionable styles current in the Muromachi period, Chinese Song and Yuan painting and Japanese ink painting.

The Chinese tendency to identify artists by assigning them to 'schools' was as prevalent in Japan as it was on the mainland. In the development of later Japanese painting two such schools are considered of particular significance and which the New South Wales Gallery proposes to represent more fully than at present. The Maruyama-Shijō School was established by Maruyama Ōkyo (1733-95) and Matsumura Goshun (1752-1811) respectively; this was in the broadest sense a 'realist' movement. In apposition and thus strangely complimentary to this concept was the idealism of the so-called Nanga School; a group inspired particularly by the tense and evocative landscapes of the Four Great Masters of the Yuan dynasty in late thirteenth- and early fourteenth-century China. 'Nanga' is derived from the Chinese term *Nan-hua* or 'Southern School', an appellation which had its origins in identifying the geographical location where these painters worked but soon became applied to those artists devoted, not to the courtly and academic traditions, but to the aspirations of the scholar-gentleman class. Thus the term *bunjin-ga* (in Chinese *wenrenhua)* or literary man's painting is synonymous with the Nanga tradition.

Maruyama School paintings in the Art Gallery of New South Wales have recently been enriched by the acquisition of a work by Nagasawa Rosetsu (1754-99), probably Ōkyo's most distinguished if rebellious pupil. A contemporary of Rosetsu and one of the great eccentric painters of eighteenth-century Japan was Soga Shōhaku (1730-81), represented in the collections by a hanging scroll (7) illustrating what appears to be a contemplative sage or poet with his hands held behind his back – in our terms perhaps the pose of 'royal ease'.



The quick expressive brush strokes, employing ink alone, are characteristic of Shōhaku and compare closely with similar scrolls in the Harari collection, in particular his painting of the poet Lin Hezing (in Japanese *Rinnasei).*

The Shijō School is represented in works by Suzuki Nanrei (1775-1844) and Shibata Zeshin (1807-91), the latter was famous as perhaps the greatest lacquer artist of the nineteenth century. His feeling for space, his skilful and economic use of line, characteristics of the Shijō School, are illustrated in Zeshin's woodblock print entitled *Crayfish* (8). This particular print belongs to a series of six which were designed by Zeshin but not printed until after his death.

There is probably no better known school in the traditions of Japanese graphic art than *ukiyo-e. Ukiyo-e* prints have become the vehicle which has brought the art of Japan, indeed the very nature of Japan, to so many in the West. It is not the intention of this Gallery to seriously collect prints but to develop its collection of such drawings. *Ukiyo-e* drawings were generally prepared as the preliminary to the production of a print but they have a quality of originality which is lost in the subsequent process. The style is well illustrated in the drawings of Tsukioka Yoshitoshi (9) (1839-92), often described as the 'last great Master of Ukiyo-e', and a pupil of Utagawa Kuniyoshi. The drama in 'Confrontation with a Murderer' is both real and direct; the definitive line and uncompromising action giving immediacy and spontaneity. Amongst the litter of the action the geometric framework provides a strongly tense formalism to the composition, It is a small work, even a preparatory one, but has all the vigour and stylisation which characterises the art of Japan.

10: *Moon flask, porcelain painted in underglaze blue and red, Chinese, mark and period of Qianlong (1736-95).*
Height: 30.5 cm.

11: *Square vase: porcelain painted with enamel colours, Ko-Kutani type Japanese, seventeenth century.*
Height: 20.1 cm.
Ex-collection of Richard de la Mare.

(Above and detail below)
12: *One of a pair of six-fold screens painted in gold and colours on paper, and depicting* Views in and around old Kyoto, *unsigned but attributed to Kanō Motahide, Japanese, Kanō School, mid-seventeenth century. Each screen measures: 136.5×383.5 cm. Gift of Mr. and Mrs. Kenneth Myer.*

Alec Snobel

THE HOTEL LANCASTER

A sense of a lost age of elegance

On the walls of an intimate salon off the Champs Elysees there are four allegorical portraits of ladies representing the seasons of the year. Nobody knows who they are or who painted them. In a vitrine between two of the mysterious paintings is a collection of exquisite Imari Japanese porcelain – plates, dishes, tea flagons finely decorated with figures and scrollwork predominantly in red. Adjacent is a cartel clock from the mid-eighteenth century with a Rococo ormolu case and laurel leaf motifs, hanging above a Louis XVI console dessert of satinwood with kingwood cross-banding and a marble top with gilt-metal gallery; and in the corner there is an *encoigneur* with tulipwood marquetry veneered on oak, mounted with ormolu trophies, swags and masks.

A minute but typical selection, this, from the dazzling collection of furniture, candelabra, paintings, chandeliers, lamps, tapestries, velvets, silk and damask, crystal, and porcelain dispersed throughout the Hotel Lancaster, in Paris' rue de Barri. On arriving, you could think the taxi driver had made a mistake. Surely this is a private residence, an *hotel particulier*, the smaller kind of house that a cultivated, French gentleman would occupy in *la belle epoque?* And that, in fact, is its history.

In 1879 the land on which the hotel now stands was sold by the Prince and Princesse d'Hennin to Monsieur Santiago Drake del Castillo. Ten years later, in 1889, this gentleman built upon the land a private house for himself of four floors, leading from a courtyard, in which he also built a coach house and stables. The house remained in his family until 1925, when it was sold to Monsieur Emile Wolf by the Comte and Comtesse Ferrant; the Comtesse was formerly a Drake del Castillo.

When this transaction took place, the house had already been converted into four flats, one on each floor. This had been completed in 1918, just after the end of the Great War. Some of the flats were still occupied, but Monsieur Wolf began to transform the building into an hotel, retaining the original features and much of the furniture, and he maintained the period character when he added four more floors between 1925 and 1928.

The conversion was completed in 1930 with the aid of Monsieur Wolf's housekeeper, the daughter of an antique dealer, and together they filled the place with antiques and works of art. Some of these pieces are reproduction, good Louis XIV, XV and XVI styles made in the mid-nineteenth century; the balance dates from the 1930s. The fun, I found, lies in detecting the true from the false, helped by the omniscient Philippe de Zwingelstein, of the Louvre des Antiquaires, who acts as curator of the Lancaster 'collection', and the enthusiastic general manager John Iversen.

The trellised courtyard, once the stables of the private house, is recognised as one of the prettiest in Paris. It features a century-old solid bronze bust of Minerva recovered from a building site next door, and a pair of gilded bronze fawns by Poupou which came as payment for a hotel bill run up by a countess who lived at the Lancaster between the wars.

The dining room, which overlooks the courtyard, has a fine rosewood veneer commode of transitional Louis XV-Louis XVI style below a signed painting, by Felix Ziem (1821-1911), *Les Jardins français à Venise*. Two other signed paintings by the same artist, *Barque pres des martigues*, and *Barque de rameurs sur le Bosphore*, hang in two of the bedrooms.

The main lounge, the Salon Berri, features a rosewood cylinder *secrétaire* with marquetry music trophies and arabesques in olive and lemon wood and palissander. The writing surface is of tooled leather and there are various filing compartments, and drawers with fluted columns either side. A chased copper gallery surrounds the top. The style is Louis XVI, but it is of mid-nineteenth century English manufacture, unhappily without identifying marks.

On the *secrétaire* is a fine brown *animalier* bronze with medal patina by Antoine-Louis Barye, *Lion terrassant un serpent*. There is another Barye bronze with a brown patina, *Tigre marchant*, in one of the bedrooms. Barye (1796-1875), most important of the *animaliers*, was apprenticed as a goldsmith and made gold models of animals before switching to bronze. In Room 42 is an important clock in the Consulate style, with gilt bronze sphinxes on marble and surmounted by a cupid with tambourine. The Egyptian motifs (palm leaf, papyrus leaf, lotus flower) indicate the period after Napoleon's Egyptian campaigns and publication of Denon's 'Journey into Lower and Upper Egypt' (1802). In room 75, standing on a console table, is a characteristic Rococo Louis XV mantel clock with elaborate abstract motif.

A private dining room, Salon Fontenoy, commemorates the Battle of Fontenoy (1745), which is depicted in an unidentified nineteenth-century painting. The battle was fought between the English, Dutch and Austrians, on one side, and the French on the other, during the Austrian War of Succession. It was a great French victory, famous in English history for the incident in which Lord Charles Hay, captain of the English Guards, invited the French Guards to fire first. *Tirez le premier, Messieurs les Anglais,* replied the Count of Anterroches. The English fired and the

The Hotel Lancaster, rue de Barri, Paris, and (below) the courtyard of the hotel that was formerly the stables of the private house.

(Right)
An eighteenth-century screen and an animalier *by Antoine-Louis Barye,* Tigre marchant.

(Below)
Salon Fontenoy, the small dining room, which commemorates the Battle of Fontenoy, 1745.

(Below, centre)
A Regence-*style partner's desk, behind it a pencil and aquarelle portrait of Marlene Dietrich by Von Steinberg.*

(Below, right)
A Directoire *day-bed.*

French Guards felt the devastating effects of disciplined volley firing. Nevertheless, Marshal Saxe won the day.

I stayed in splendour in a suite where the sitting-room polychrome carpet immediately catches the eye. Early nineteenth-century, it is a Mahal from Arak, West Persia, knotted wool pile on cotton.

There is a late eighteenth-century commode of Cuban hardwood decorated in copper and surmounted by a surface of Saint-Anne marble surrounded by a chased copper gallery, but a mid-nineteenth-century reproduction of a French Regence (1715-21) partner's desk commands more attention. Of palissander with leaf marquetry ornamented in chased gilt bronze; the drawers on one side are real; on the other, false; its espagnolette legs are cambered and end in grotesque 'shoes'. On the desk is a gilt bronze statue of a rearing horse seized by its groom (after Guillaume) and now fitted as a lamp.

Other treasures identified in various rooms: a Louis XVI rosewood veneered *secrétaire* with butterfly-wing marquetry, marked 'STUMPFF', Jean-Chrysotome Stumpff was received as Master Ebenist on 27 August 1766; a Queen Anne tallboy; a soft-paste oval Wedgwood plaque; a nineteenth-century four-panelled screen in the style of the eighteenth-century delicately painted to show the allegories of the arts, music and agriculture and now mounted as cupboard doors; the sitting room with Chippendale-style chair, Sheraton-style Carlton House bureau and Adam-style occasional table, all created out of the old Waring and Gillow shop window front from the rue Faubourg St. Honoré; a table with a secret drawer in which a child of decades ago had placed a note and sweet as a reward for the finder, manager Iversen himself.

The overall style of the Lancaster is timeless French elegance, although it is owned by the London-based Savoy group, and manager Iversen is as British as the hotel's name and coat-of-arms. The clientèle is international. Before and immediately after the Second World War, the guest list read like a 'Who's Who' of royalty, aristocracy plutocracy and stage and screen stars; King Umberto of Italy, the Nizam of Hyderabad, Joseph Kennedy, Noel Coward, Greta Garbo, Clark Gable, Sir Alec Guinness, John Huston, Gregory Peck. Many of the old aristocracy still return, and so do the stars, but business executives predominate, American and Canadians, mainly, then British, German, French, South American.

What they have in common, says John Iversen, *is a love of a beautiful ambience, and this we are dedicated to maintain.*

Photographs: Colour, Olivier Wogenscky and Christopher Barry; others, Andre Trancart and Philippe Doumic.

Peter Mitchell

STILL-LIFE PAINTING IN EUROPE

A chance to reassess one of the great traditions in Western art

This still-life exhibition, now in Baden-Baden, will delight learned scholar and teenager alike. To the dwindling number of art historians who, conditioned by the pre-nineteenth-century hierarchy of subject-matter, continue to look down on still-life, the exhibition may be a conversion. There is no mistaking the scholarly seriousness with which Dr. Gerhard Langemeyer and his colleagues have approached their large-scale undertaking. The subject of still-life is presented under subjects or themes from its origins and emergence as an independent subject in the late sixteenth century, right through to Roy Lichtenstein (1).

The catalogue does not limit itself to the exhibits, but supplements the text with illustrations of items not exhibited, and so represents a book on the subject, and a very thorough one, with an invaluable *corpus* of illustrations. With hundreds of black and white illustrations and fifty good colour reproductions, the catalogue is remarkably good value at 30 marks (£8). In addition to full notes on the text and a good Bibliography, there are additional commentaries on certain items by Ingvar Bergström. There are, too, short biographies of the artists represented, particularly welcome for quick reference in so large a volume. Jan Van Kessel has been confused with his son in this section and on the captions, giving the impression that his spectacular *Europa* of 1664 from the Munich series (3) was the work of a ten year old. The text of the catalogue is divided into three main sections, each containing sub-headings with essays by the numerous contributors, introduced at the beginning by a white on brown dividing page (Kenntexte). After the introductions, the first main heading (A) 'Still-Life in the age of Discovery' begins with what is, for me, the best essay by Langemeyer entitled 'Near and Far' (Die Nähe und Die Ferne). The characteristics of the early flowerpiece, the intellectual innovations from Italy which form its aesthetic background, the character of this age of enquiring minds, scientific accuracy and fantasy, classification, are all discussed. Dr. Langemeyer correctly underlines the importance which both patron and painter attached to rarities of every kind from newly discovered lands. The very first painting on entering the exhibition, isolated by a zig-zag passage, is Ambrosius Bosschaert's incomparable flower-piece from the Mauritshuis. I have elsewhere described it as the most beautiful flower painting in the world, so no eulogy here. Yet it continues to mystify one why the other early masters did not follow Bosschaert in the use of an open background. However familiar this painting may be, this real unreal bouquet, seen not against the habitual dark background, but a bright blue airy sky with a 'Weltlandschaft' below, stops the onlooker in his tracks.

Consideration of the manuscript traditions introduces the Hoefnagels. It is the German artists, who are perhaps less familiar to us at their finest; they are the most absorbing artists of this exhibition in each phase. Hoefnagel's view of Seville, painted in 1573 (the year of Bosschaert's birth), a watercolour on parchment, cannot be understood from an illustration. The border surrounding the central panorama, a typical four corners of the earth geographical, zoological, botanical, mélange, is of a complexity and detail as to defy one's understanding of its execution. By contrast, a large watercolour of Brazilian birds amid orchids, attributed to Albert Eckhout, and then a surprise for those who think of Münster's Ludger Tom Ring only as a portrait or flower painter, a large panel of peacocks (4). A feast for eye and mind is underway in this first room, but cannot continue to be recounted in such detail here.

Suffice to say that section A of the catalogue, with corresponding numbering in the rooms and passages, touches upon the invention and execution, the working methods, and still-life as representing the collecting instinct, and, most importantly, the allegories and symbols in still-life. (A4 by Christian Klemm). The progress made in anatomy, perspective, proportion, optics, which lay behind the success of the still-lifes is not, of course, neglected. There are superb examples of Flegel, Merian, Adriaen Coorte (2), facsimilies of Leonardo and Dürer, but not the latter's great iris drawing seen recently at the British Museum's exhibition. One of the most successful presentations, and a concept essential to the understanding of the period, is the collector's cabinet. Real treasures, a Nautilus cup, shells, *façon de Venise* glass, an ostrich egg, are seen against a blown-up print of a Wunderkabinet of 1655.

Amid the allegories of the Senses, Elements, and Symbols of the Eucharist, and the recurrent *Vanitas* theme, the crowd-pullers are inevitably the Arcimboldo set of Four Seasons, with each figure a witty *tour de force* of deceptive sophistication. A mushroom serves as Autumn's ear, as if nothing were more obvious (6). The major de Heem in this

room, from Brussels (A4), is marred as always by being uncleaned and burdened with a hideously inappropriate copy of a Louis XV frame. It would be most misleading to dwell entirely on the paintings in this exhibition because it is the drawings, prints, marquetry pieces, ceramics and *objets* that make the exhibition complete and satisfying. How one covets Jacques de Gheyn's drawing of four mice.

An account of the second main section of the catalogue will be the most succinct way of emphasising its thoroughness and what exhibits may be expected. The section is entitled 'Still-life as a Reflection of Human Life' with eight separate essays: 'Still-life as an Attribute' (of the patron), 'Trophies of War and the Hunt', 'Socio-economic Aspects of Fruit Still-Life', B4 Flower still-life has 'From Monastic garden to Tulipmania, hints on pre-history of Flower Still-Life', and 'The Bouquet of Flowers', followed by 'Kitchen Pieces, Market pictures, Fish Still-Lifes', 'Rennunciation and Ceremony on Still-Lifes by Sanches-Cotan and van der Hamen', 'Fasting and Indulgence', the laid table as a still-life theme, and lastly, 'Painted Treasures', *momento mori* as means of representation.

All these themes are well represented but disappointment came at what should have been the high point, not simply for the reviewer, but for many visitors, the flower paintings. In so large an exhibition, some disappointments are inevitable, but this is a methodical and didactic exhibition and the contrast between levels of representation among the flower painters is not logical. Thus, Ambrosius Bosschaert the Elder is impeccably represented by not only the Mauritshuis master piece but the small oval pair from Frankfurt. Regretfully, Osias Beert, Roelandt Savery, Jacob Marrel, Verelst, and the French masters (with the exception of Linard) are not seen at their best. However, the most inadequately represented major master seemed to be Balthasar van der Ast, with one small and uncharacteristic example. One of the striking rarities is the circular *El Labrador* flowerpiece of 1636, both archaic and modern at one and the same time. The gouaches by the rare artist Jan Baptist van Fornenburgh, belonging

(Page 35)
1: Royal Lichtenstein.
Still-life with Book, Grapes and Apple,
signed, 22 × 102 cm.
Private Collection.

(Right)
2: George Flegel. Still-life with Wineglass,
Pretzels and Almonds,
signed 'G. F. 1635', *oil on panel,*
19 × 14.5 cm.
Westfälischer Kunstverein, Münster.

(Below)
3: Jan van Kessel. Europe *(detail),*
signed 'Jan van Kessel FECIT 1664',
oil on copper, 48.5 × 67.5 cm.
One of a set of four.
Bayrische Staatsgemäldesammlungen, Munich.

to the host museum, were a revelation, and fortunately both reproduced in whole plate in the catalogue.

Among the 'Kitchen' and 'Feasting' themes, the Yepes and Melendez were outstanding and Pieter Claesz represented at his finest (5). Those expecting a *trompe l'œil* treat will not be disappointed by the Gijsbrechtsz. Peto represents the American School which grew out of the European, although one expected a Harnett. One passes easily onto Chardin, the lovely Vallayer-Coster, and on again to that leader of the Chardin revival in the nineteenth century, Manet. His little asparagus picture is an uncanny echo of the Coorte. This sense of continuity is one of the many strengths of the exhibition and underlines the importance which still-life has always held for the painter. The 'Avant-Garde' conclusion is right up to expectations with Picasso, Braque, Gris, Morandi, and one of those Cézanne's (Wallraf Richertz Museum) of unforgettable monumentality.

Having tried to give the credit which is richly due and having expressed the obvious criticism of the choice of flower-pieces, what should the summary of this review of this superb exhibition be? The catalogue would have benefitted from strict editing. With contributors working at distance from one another on their specialist areas, a general editor must eliminate repetitions of ideas, facts, and trim the rather wordy expression of fairly straightforward truths.

Yet, if you read not a word of German and simply looked at the plates, or better still, just looked round the exhibition, you would enjoy a sensuous delight to the eye. This exhibition is stimulating, instructive, well displayed, and comprehensive in a way that makes a major contribution to our understanding of the unity of abstract harmonies which run through the whole of still-life's history.

The exhibition 'Stilleben in Europa', *will be on show at the Staatliche Kunsthalle, Baden-Baden until 15 June 1980.*

Left)
: Ludger Tom Ring d. J.
The Three Peacocks,
556, monogrammed, oil on panel,
7.5 × 89.5 cm.
Vestfälisches Landesmuseum, Münster.

(Left, below)
5: Pieter Claesz.
Table with Wineglass and Lemon,
signed and dated '1635',
oil on panel, 41 × 61.5 cm.
Private Collection.

(Below)
6: Giuseppe Arcimboldo.
Spring, *76.5 × 63 cm.*
Musée du Louvre, Paris.

Antony E. Snow

THE NEW CORNING MUSEUM OF GLASS

A superb new complex allows a fuller display of the world's masterpieces of glass

(Left, above)
The Corning Museum of Glass, Corning, New York.

(Left, below)
Persian glass bowl, or phiale, fifth century BC, *cast and cut from a virtually colourless glass, one of the finest examples yet preserved. Diameter: 17.5 cm.*

(Below)
The Daphne Ewer is a Roman glass pitcher decorated with a scene depicting the myth of the nymph Daphne. The scene shows the lovesick god Apollo pursuing Daphne through the woods. In answer to her prayers to be saved, Daphne was transformed into a laurel tree by her father, a river god. Height: 22.2 cm.

At nine o'clock on Sunday morning, 1 June, the doors of the new building for the Corning Museum of Glass will open to the public for the first time. Before the end of the year, over a million visitors are expected to have seen the glass collection – now regarded as one of the most comprehensive in the world. The museum provides the state of New York with its third most important tourist attraction (exceeded only by New York City and Niagara Falls). It is interesting, therefore, to discover why such a specialised Museum in upstate New York can attract such a large number of visitors and how the new building has been designed to appeal to the quite different needs of the holidaymaker, the local citizen, and the individual collector.

Certainly the first and most significant reason for the Museum's success is the collection itself. When the original Museum opened in 1951, there were 2,206 pieces in the collection. The new Museum will display over 19,000 objects which span the whole history of glassmaking from the earliest time dating from before the fifteenth century BC to the most recent object made literally earlier this year. The regular visitor to the Museum will never quite know in which glassmaking era he may find some new treasure, because the Museum pursues a very active acquisition policy. Perhaps one of the most exciting areas is that of contemporary glass where, in recent years, The Corning Museum of Glass has gone out of its way to encourage the present day artists in glass wherever in the world he or she may be. A good example of this policy is the Museum's special exhibition, 'New Glass', representing the work of artist from twenty-eight countries, which started in Corning in 1979 and then will travel to four major museums in the United States before being shown in England in 1981 and France and Japan in 1982.

Every epoch of glassmaking is represented and in particular there are important specialised collections of Islamic cut and engraved glasses of the seventh to ninth centuries, Venetian glass of the fifteenth and seventeenth centuries, German enamelled and engraved glass dating from the sixteenth to the eighteenth centuries. The visitor will find blown and pressed American glass and historical flasks, French mid-nineteenth century paperweights, and English glass dating from 1577 to the pre
Illustrating and spanning som

(Far right)
Engraved goblet by Johann Wolfgang Schmidt, Nuremberg. This stately piece made in 1690, bears an engraved portrait of Maximilian II Emanuel, Elector of Bavaria, with minutely-detailed battle scenes on the reverse. It testifies to the superb skill of engravers in Nuremberg and is counted among the greatest of any age. Height 35 cm.

(Below, right)
Interior of an opaque white bowl, enamelled and gilded, with a portrait of a young man, formerly in the collection of Baron Guy de Rothschild. Known as the Rothschild bowl, it is Venetian, c. 1500-10. Height: 5.9 cm.; Diameter (rim): 14.1 cm.

(Below)
Islamic relief-cut bowl, probably Persian, ninth century, one of the glass and rock crystal vessels considered then to be as valuable as those made of gold or silver. The vigour, crispness and precision of the carving, and the way its form and decoration are intregrated, make this a masterpiece of both glass cutting and design. Height: 14 cm.

great moments in glassmaking history, the Corning Museum has been fortunate in acquiring several outstanding collections – some of which will be well known to readers of *The Connoisseur*. Perhaps one of the greatest of these is the Jerome Strauss Collection of 2,400 drinking glasses which was bequeathed to the Museum last year and will be on view for the first time in the new building. It is a superb addition to a Museum that over the last 29 years has drawn scholars, collectors, dealers and artists in glass (from all over the world) to this small glass town in upstate New York.

The second reason why the new building opens with such confidence is its splendid previous record. To understand this, one has to retrace one's steps to the original objectives set by the Museum's founders, Arthur A. Houghton, Jr. and Amory Houghton. Their concept for the original Museum and Glass Centre was succinctly stated in the Corning Glass Works Annual Report of 1950. *The Glass Center was founded upon the conviction that a broadened concept of industrial research can be realised by including in a rounded plan not only scientific research in the physical aspects of a material but also in the artistic, historical, and human relations aspects of the industry. The Corning Glass Center is being built to give form to this concept by establishing a research and educational center dedicated to the history, art, and industry of glassmaking.* With typical efficiency, the objectives of the Glass Centre were stated as follows: *a) – A Museum to show a choice collection of fine glass dating to the earliest glass made. b) – A library with the most complete collection in the world of books and manuscripts relating to glass. c) – Demonstrations of glassmaking techniques through the Steuben glass factory. d) – Audio/visual demonstrations of the properties and capabilities of glass.*

In its first year, the Museum attracted some 320,000 visitors and ever since 1951 this figure has steadily increased so that by the end of the last year a total of over 17 million visitors had seen the collection. However, by far the majority of these visitors were not glass aficionados but the average American family on holiday during the summer months. Research carried out by the Museum shows that the majority of these visitors have never been to a museum of any kind in their lives before. The Corning Museum of Glass, therefore, carries a considerable responsibility not just in making

sure that large numbers of its visitors return a second time, but also by intriguing both parents and children; both are encouraged to include yet other museums in future holiday plans. Only a six-hour drive from New York City and a further four hours to Niagara Falls, Corning has become the ideal stopping place for all those taking their summer holidays in the finger Lakes region. It is for these holiday crowds that the Glass Centre has been planned. A continuous shuttle service of doubledecker London buses brings the summer traveller from the car parks into the centre of the town. Here a combination of restaurants, shops, and attractions within the Glass Centre itself keeps the visitor in Corning for as long as he is prepared to tarry. In addition to the Museum, the Hall of Science identifies the uses, properties, and recent developments in glass within the industry worldwide. Films, exhibits, displays, and live shows all help to bring glass, as a material, to life in the eyes of the tourist. Also within the Glass Centre is the Steuben glass factory. Here the viewer can watch every sequence of the making of handmade glass from blowing to copperwheel engraving. It is the success of this proven formula – a carefully calibrated mixture of entertainment, enlightenment, and commercialism – that ensures the Corning Glass Centre of its continuing popularity.

This popularity will undoubtedly be enhanced by a third factor, the new Museum building itself. Designed by the architect Gunnar Birkerts of Birmingham, Michigan, the new building provides a startling approach to the twin objectives of providing the many summer visitors in holiday mood with a quick overview of the history of glass while at the same time allowing the glass expert to study any aspect of the collection that interests him at his own pace and in reasonable comfort. It was not just the ever increasing crowds and the size of the growing collection that made a new Museum building inevitable; it was also the terrible flood that rushed down the Chemung Valley and engulfed the Corning area in the summer of 1972. This catastrophe, which did untold damage both to the collection and the library convinced Corning Glass Works that as soon as the necessary funds were available, the restored collection should be placed above the flood plane. Today, the 30,000 square feet of exhibition area resides safely on the first floor with the administrative offices of the Museum underneath on the ground floor. The collection is arranged chronologically so that the visitor with only twenty minutes to spare can proceed in a clockwise direction through 3,500 years of glass history along a circular tunnel of time. This tunnel encircles the Museum library which, as is appropriate for an institution of learning, makes up the inner core of the building. As the visitor progresses around the time tunnel, he will first notice the twelve masterpiece columns, each one reaching to the ceiling and marking each historical period by showing a single object which best illustrates the appropriate high point of glassmaking. These twelve objects, nine of which are illustrated in this article, are described in considerably greater detail within the masterpiece columns themselves. To the left of the tunnel are the masterpiece cases which contain a care

fully selected number of great objects related to the individual masterpieces.

At the time of going to press it was impossible to secure photographs of the interior of the building. A feature of the building that is apparent both from outside and within is the outer wall itself. This is a linear periscope bringing in diffused light or actual views of the real world of glassmaking – the Corning Glass factories and offices on all sides of the Museum building in this glassmaking town. An interesting aspect of this exterior wall is that it is heat reflective to protect the interior area of the exhibit space and the glass objects from direct sun radiation. The patterned glass panels have a stainless steel coating on their interior to create the mirror exterior surface that can be seen in the illustrations in this article. Thus, in addition to conserving energy, this glass wall system has the striking characteristic of changing from a matt appearance to an almost metallic lustre depending on the play of the light and on the shade of the exterior.

The Museum and the Glass Centre also have a role in providing a cultural centre for the local community as well as exhibitions, lectures, publications, and articles on glass for those unable to visit Corning. The library, for instance, con-

tains some 34,000 volumes and a film library. The community benefits from special exhibitions, winter lectures, and film shows while the Glass Centre theatre entertains both the summer visitor and the community the year round.

Any article on this new Museum should not end without mentioning the three specially commissioned sculptures to be installed before the opening. A free-standing glass sculpture by the Czechoslovakian artists Stanislav Libenský and Jaroslava Brychtová will dominate the entrance lobby to the Museum. Leading into the entrance lobby will be a mural designed by one of the founding fathers of the studio glass movement, Dominick Labino, and it is only appropriate that on the landscaped lawns, around the Museum, will stand a sculptured piece by the other American founder of the studio movement, Harvey Littleton. These three contemporary sculptures provide a fitting introduction to a collection that spans every aspect of the glassmaker's art – from the technical virtuosity of the glass artist of today to the sometimes unrepeatable dexterity of the glass craftsmen of ancient times.

(Far left)
Red overlay vase with wheel-engraved decoration, The Warriors Vase, a cameo-carved vase of red and snowflake glass, is from China and dates from the eighteenth century. The elaborate scene depicted in relief on the sides is of mounted warriors racing past a shrine. Height: 48.9 cm.

(Left)
Goblet with cut, engraved and enamelled decoration, Bohemia, probably 1835. Height: 25.6 cm.

(Below)
The Houghton Salamander paperweight was made in France during the late 1870s. It is impressive for the realistic salamander made entirely of glass, enclosed within a sphere of crystal glass. Diameter: 11.5 cm.

(Right)
Moorish lamp, c. 1895-1910, by Louis Comfort Tiffany and Clement Massier, an important French artist-potter. An outstanding example of the Art Nouveau style in glass and one of the rare examples of Tiffany's collaboration with leading European artists.
Overall height: 86.5 cm.

Louis XV *serpentine-front commode with tulipwood marquetry attributed to Charles Cressent.*
(Below)
Claude Monet. In the Garden, *1875, 30¼ × 39¾ inches.*

Chippendale block and shell-carved kneehole desk, attributed to the Goddard-Townsend family, Newport, Rhode Island, c. *1760-80.*

Jerry E. Patterson

THE GARBISCH COLLECTION

A major saleroom event

Few art collectors have more successfully integrated their collections into their daily lives than the late Colonel Edgar William and Bernice Chrysler Garbisch. Their homes in New York and Maryland were furnished with their important American and European furniture and decorative arts and Impressionist, Modern, and American naïve paintings. The Garbischs, who had been married nearly fifty years, both died last December within twenty-four hours. In May, Sotheby Parke Bernet, New York will sell their collections at a series of auctions which, it is expected, will realise by far the largest sum ever brought by an art auction in the United States.

The Impressionist, Post-Impressionist, and Modern paintings will be sold on the evening of 12 May, followed by French furniture and European porcelain on 17 May, all in New York. On 22-24 May the contents of Pokety, the Garbisch estate near Cambridge, Maryland, on the Eastern shore of Chesapeake Bay, will be sold on the premises.

The Garbisch collections, while not nearly so large as some that have come to sale in recent years, for example, the Geraldine Rockefeller Dodge collection, or Mentmore, are of extraordinarily high quality, the result of diligent study, expert advice, and, of course, large means (Mrs. Garbisch was an heiress of the Chrysler motorcar company). Their taste was opulent and, with one exception, conventional. The exception was their pioneering interest in collecting and studying American naïve (they did not like the term 'primitive') paintings of the eighteenth to twentieth centuries. Beginning after the Second World War, when Colonel Garbisch returned from service, they began buying these paintings and virtually made their name synonymous with this then little-known field. They eventually owned 2,600 paintings, assembled in about twenty years at a staggering rate. In 1949, for example, they bought 280 naïve paintings! They made countless loans and gifts of these paintings to institutions and organised travelling exhibitions. The Garbischs still owned 800 of these paintings at the time of their deaths. They are all going to various museums, though principally the National Gallery, Washington. None will be included in the auctions.

Although they sought publicity for their naîve paintings, a phase of American art that they wanted to bring before the public in the United States and abroad, the collections the Garbischs actually lived with were seldom publicised during their lifetimes.

The Garbisch collection fell naturally into two distinct parts and was carefully maintained that way. Their New York apartment was furnished entirely with eighteenth-century furniture, mostly French with a few pieces from other countries. The furniture included a commode attributed to Charles Cressent, a marquetry table signed by René Dubois, and a pair of marquetry commodes signed by Charles Topino, similar to a pair at Mentmore. On the *boiserie* that had been installed in the apartment hung a dazzling array of French Impressionists and Post-Impressionists: major Degas, Cézanne, Gauguin, Matisse, Van Gogh, and no fewer than ten Renoirs. The combination of French eighteenth-century *ébénisterie* with nineteenth-century French Impressionist painting was the quintessential New York City taste of the 1950s and '60s, and seldom has it been better displayed than in the Garbisch apartment.

Pokety was furnished with American antique furniture, city and country, of rare quality. The most important piece of furniture is the Chippendale block-and-shell carved kneehole desk of Cuban mahogany by the Goddard-Townsend family of Newport, Rhode Island, about 1760-80. Its fame among collectors of American furniture is great because the Garbischs bought it in 1972 at the Sotheby Parke Bernet, New York sale of the Lansdell K. Christie collection for $120,000, which until very recently was the record price for any piece of American furniture. Miniature American furniture was a special interest of the Garbischs. A perennial argument rages as to whether this furniture was meant for children or as samples of craftsmen's work. Whichever, much of the miniature furniture in the Garbisch collection is of great skill and finish. Among the best are an eighteenth-century spice cabinet in the form of a bookcase from Chester

(Below)
Henri de Toulouse-Lautrec.
Femme assise dans un jardin,
21¾ × 18⅛ inches.

(Right)
Pablo Picasso.
Saltimbanque aux bras croises,
1923, 51¼ × 38¼ inches.

(Below)
Pierre-Auguste Renoir.
Femme jeune en costume oriental,
c.*1905, 32 × 25½ inches.*

(Right)
Paul Gauguin.
Femme près des palmiers,
1891, 36¼ × 28¾ inches.

County, Pennsylvania, and a Chippendale carved mahogany box with drawer in the form of a chest only nine inches long and five inches high, thought to have been made in New England between 1770 and 1800.

At Pokety was the major portion of the extremely extensive Garbisch collection of porcelain which includes numerous China Trade rarities such as four coloured Jesuit plates and no fewer than three examples of the pair of figures of a Dutchman and his lady often called *Governor* (or General) *Duff and Wife.* There are tea and dinner services of China Trade, Wedgwood and Gaudy Staffordshire services, and a huge service for twenty-four of Historical Blue Staffordshire ware in the pattern, much beloved by American collectors, entitled *Landing of General Lafayette at Castle Garden, New-York, 16th August 1824.* Among the important American glass is a collection of whisky flasks assembled by George McKearin, the great authority on American glass. It includes three examples of the great rarity in the field, a flask signed by Jared Spencer, of Manchester, Connecticut. There is extensive Early American metalwork and an outstanding collection of lighting devices, many of them supplied with rare period bear-fat candles.

Like so many collectors whose possessions have come to sale at Sotheby Parke Bernet, New York, the Garbischs were, literally, neighbours of the auction house, making their New York home at the Carlyle Hotel, directly across Madison Avenue. They were frequent browsers and bidders at the galleries, and the May sales will bring many of their purchases back to Sotheby Parke Bernet. The Garbischs were also sellers during their lifetimes. In the 1976/7 season Sotheby Parke Bernet sold over 600 lots for them; Pennsylvania-German *frakturs*, needlework, theorem paintings, silhouettes, portrait miniatures, and other Americana, more than $600,000 worth. The following year the firm sold Mrs. Garbisch's 38-carat emerald-cut diamond ring for $850,000.

The art collection of several members of Mrs. Garbisch's family have also been sold by Sotheby Parke Bernet and its corporate ancestors, going back to the 1941 sale of Mrs. Walter P. Chrysler's property. Mrs. Garbisch's brother, Walter P. Chrysler, Jr., has sold various collections, and the estate of their sister Mrs. Thelma Chrysler Foy, was handled by the Parke-Bernet Galleries before they were purchased by Sotheby's. Mrs. Foy was one of the notable collectors of her time – and one of the world's *best dressed women* – and her taste was in some ways similar to her sister's, running to the finest French eighteenth-century furniture and French Impressionists. She did not, however, collect Americana at all. The four-day sale in 1959 of the Foy collections was the wonder of its time. A Renoir reached a record $255,000 and forty pieces of the celebrated Sèvres dinner service of Cardinal de Rohan brought an unheard-of $60,000. The total was $2,625,880, then the largest amount ever brought by an art auction in America. That the collections of another member of the same family are expected to gain that distinction in 1980 is another curious chapter in the long history of collecting.

Benjamin Zucker

CONNOISSEURSHIP IN EMERALDS

Emeralds are the magical link between the eye and the deepest recesses of the earth. Unlike ruby or sapphire, which generally are carried by rivers from their original source, emeralds are recovered *in situ* (from the ground itself). There is a magnificent pre-Colombian Chimu mask in the Mujica Gallo Collection in Peru that touches on the enduring mystery of emerald. The mask, a nobleman's face to eternity, is primarily of gold, reminiscent of the sun, the sacred centre of Indian culture. From the eye sockets come peering out emerald beads, regenerating themselves with the help of the sun and linking the dead warrior to a rebirth in the future.

Egyptians also understood that emerald, with its deep green colour, unlike the green of anything else on earth, was mystical and magical. As far back as the nineteenth century BC, in the Sesostris Dynasty, emeralds were used in funerary noble jewellery. The problem, however, was that emeralds were in such short supply in Egypt. To compensate for their scarcity, green faïence would be used skilfully to simulate the majesty of emerald colour.

In the first century BC, a major seam of emerald was discovered running parallel to the Red Sea at Jebel Zabara. Although the emeralds were highly included with whitish veins, and their lustre was not terribly exciting, they were sought because of the greenness of their colour. Pliny describes how the Romans would vie to wear quantities of emerald jewellery. Romans wore emerald rings, necklaces and earrings (20). They were not, however, able to facet emeralds. Faceting (placing flat edges on the surface of the gem) became an understood art only in the sixteenth century. Before that, emerald was cut in either cabochon form or left in its natural crystal (hexagonal) shape (9, 10, 16). Just as the Egyptians did not have enough emeralds to go around, so too the Romans modelled glass in hexagonal shapes as an early example of synthetic or imitation emeralds. It is not unlikely at all that these

hexagonal-shaped green stones were sold to an unsuspecting Roman buyer as the real thing.

In late Renaissance times a startling thing happened to man's conception of the beauty of the emerald. Searching for the treasures of India, the Spaniards actually found them. Stumbling upon the Inca and the Aztec wealth, primarily in the form of gold and emeralds, the Spaniards stunned the world with the beauty of emeralds that had been mined originally in Colombia. These gems were traded extensively throughout southern and central America.

In the sixteenth century Garcilaso de la Vega, son of an Inca princess and a Spanish conquistador, wrote an account of what he had seen while growing up in pre-Colombian South America:

In Manta, a seacost province of Peru, was a people that worshiped a giant emerald which was said to be as big as an ostrich egg. On important feast days it was taken from the temple and shown to the people, among whom were throngs of Indians who had come from a great distance to worship the stone and offer up sacrifices of smaller emeralds. The priests and the Cacique of Manta had persuaded these poor people that small emeralds were the daughters of the big emerald and therefore, no other offering would be so well received. This selfish ploy had permitted them to accumulate in Manta an incomparable treasure of emeralds, that was discovered during the Peruvian conquest by Pedro de Alvarado and his companions, among whom was my father, Garcilaso de la Vega.

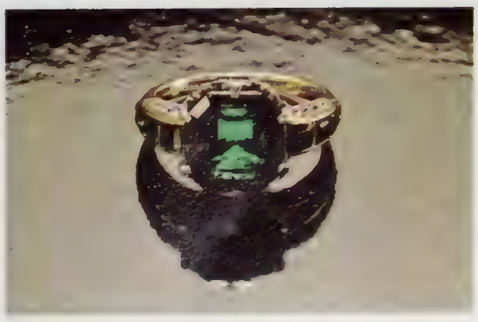
How did the Spaniards – and how do we – judge whether an emerald is a gemstone? An emerald is a complex combination of beryllium-aluminium silicate. When tiny traces of chromium are added in nature to this beryl, it becomes green and is termed an emerald. Beryl can be other colours such as purplish red (morganite) or blue (aquamarine). Aluminium silicate itself is quite rare. The juxtaposition of chromium with it, however, occurs in excessively few places – hence, the great rarity of emeralds.

Slight differences in the amount of chromium will alter radically the depth of green in emerald. Within the green shade of emerald are worlds of difference. The finest green, which comes from a specific mine in Colombia, is called 'old mine' green. It is a deep, intense, velvety, almost blackish shade of green. Such stones are found in the Muzo Mine in Colombia. When the Spanish conquistador, Gonzalo Jiménez de Quesada, tortured the Indians and was able to uncover the site of the Chivor Mine, the Spaniards reasoned that there should be more emerald mines nearby. In 1567 the Muzo Mine was discovered after incalculable human toil and effort. The Muzo site is torrid, jungle-like and inaccessible. The air can hardly be breathed. Each section of the mine had to be cleared by hand because any explosives would have destroyed the fragile emerald crystals (11). The result, however, was breathtakingly deep green gem emerald crystals. The emeralds that were wrested greedily from the earth were sent all over the world by the Spaniards. The finest ones did not go to Spain. Gems tend to find their way, of course, to the highest bidder, and the highest bidders in the late sixteenth and early seventeenth centuries were in India. There, maharajas and maharanis paid fabulous sums for stones. The superfine Muzo old mine stones were also called 'Chibcha stones' after the Colombian Indians. They generally were rounded into 'pebbles' drilled and worn as necklaces. Boxes of these emerald 'pebbles' are still in the Bank Melli in Iran.

The second finest shade of green emerald is to be found in the El Chivor Mine. This shade of green tends to have more yellow than the Muzo shade. To a neophyte the El Chivor yellow-green stones appear at first sight to have more warmth and fire (5, 6). The Muzo stones often appear to be dark, with a hint of blue-black in them (2, 3, 4). After exploiting the mines of El Chivor and Muzo for several years, the Spaniards were unable to wrest important stones from the ground. Both mines were abandoned and lost sight of. In 1895 Muzo was rediscovered and in the early 1920s the Chivor Mine was re-opened. 'Old mine' emeralds are those emeralds that came from Colombia before the seventeenth century and were shipped throughout the world. More recent emeralds from Colombia cannot compare in depth of colour to the 'old miners'.

It takes many years of comparing shades of green to develop a connoisseurship in emeralds. The essential method a gem merchant uses is to lay one emerald alongside other emeralds. By constantly comparing the emeralds, one's eye adapts to the different nuances of shade of green colour. Of course, this connoisseurship is difficult to attain. Normally, one needs the advice of a guide when deciding on a substantial purchase of emeralds. Traditionally, the very fine jewellery stores have provided such guidance. Although connoisseurs occasionally will prefer the El Chivor yellowish green to the Muzo generally bluish green, all are unanimous in believing the Colombian emerald to be the finest in the world.

Aside from the Colombian mines (and the Egyptian mines), emeralds have been found in Russia, India and Africa. In 1832, in the Ural Mountains of Russia, a seam of emeralds was discovered. In the early 1800s quite a few jewellery pieces contained Russian emeralds, which, while somewhat light in colour, were relatively free from inclusions.



(Far left)
1: A Chimu, Peru Pre-Colombian gold mask with emerald 'eyes'. Both gold and emerald had symbolic significance to the Chimu. Miguel Mujica Gallo Collection. Guido Gregorietti 'Jewelry Through the Ages'.

2: Gem Colombian emerald. This fine stone, with a trace of blue and black in it, is from the Muzo Mine. Its translucency is great and it is an 'old mine' gem. Although this stone is called 'clean', in fact, a tiny inclusion is visible just beneath the lower crown facet. All emeralds have inclusions. 'How To Buy and Sell Gems' (Quadrangle, New York Times Book Co.).

3: A very fine 'old mine' Muzo bluish-green emerald in a ring. This stone was cut centuries ago in India, probably in a cabochon form. It was later cut into an emerald-cut shape and mounted in the early twentieth century. It reappeared recently in an estate market sale in America. The stone has such a strong depth of green that it approaches black. Tom Flynn.

4: A side view of the 'old mine' emerald ring. In the early twentieth century, emeralds were set in rings that were 'sculptured' from every angle, the top (bezel) and the side (shank). Viewed from the top as well as from the side, a ring would look beautiful. Today, stones tend to be set in simple four-prong settings with all too often little design or craftsmanship. The value of the stone itself has come to account for almost the entire value of the ring. Tom Flynn

These Russian mines by now have stopped yielding the purer emeralds; the material today is extremely opaque and generally uninteresting. In 1945, near Ajmer, in north-western India, emerald mines were discovered, but these, too, were disappointing in the amount of output. The great hope for an abundant and top-quality emerald supply has been Africa. In 1955, in Rhodesia, prospectors looking for lithium happened to stumble upon a fabulous find of emeralds. Because the base camp for the prospectors had been Sandawana, these emeralds were termed 'Sandawana emeralds'. The sizes of the stones tended to be well under a carat. The colour was a less intense shade of green than Colombian stones, but because of their brilliance, these stones were much sought after by jewellery manufacturers and jewellery makers. Small Rhodesian emeralds were used for bracelets, pins and cluster rings. The emeralds had tremendous life and were reasonably priced.

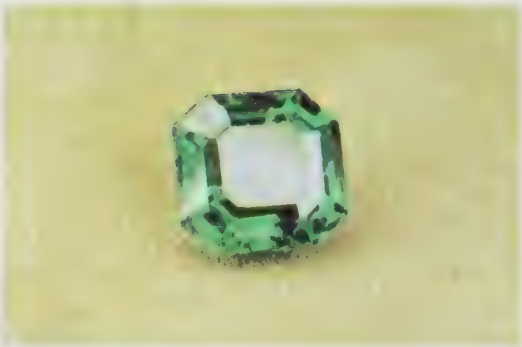
Within twenty years of mining, however, Sandawana output fell considerably. Because the stones were small, Sandawana emeralds did not at any time take over the premier position in the emerald world (8).

A second African source of emeralds, Zambian stones, started to appear on the market in the mid-1970s. Blackish in overtone and often highly included, they too were sought after for the 'commercial' end of the emerald field. Because the shade of green lacked the crispness of Colombian emeralds and because the inclusions prevented light from travelling through the stone as much as it did within Colombian emeralds, Zambian emeralds (often cut in Israel) also do not compete seriously with the South American material. A few Zambian stones are indeed very fine, however (7).

Brazil, finally, is another important source of emeralds. The Brazilian stones tend not to have the peppery inclusions common to African emeralds. The material, however, is very opaque. Brazilian lapidaries are extremely skilled and are able to cut the material so that a Brazilian emerald is often very well proportioned and, at first glance, quite attractive. A problem, however, is that often, there are many open veins in Brazilian crystals. Through these veins the emerald is sometimes oiled to improve its colour. The tremendous bargains that one may buy from a 'street' gem merchant in Rio de Janeiro often lose their colour as the oil evaportates over the years. Colombian material, with its many fewer surface scratches, does not pose such a problem.

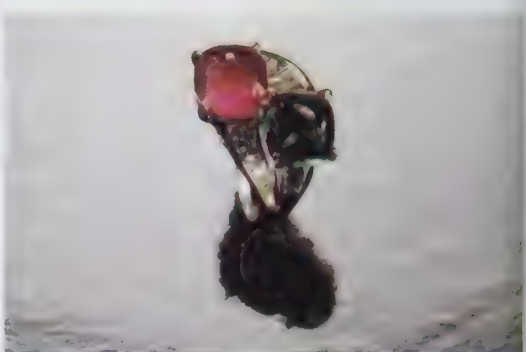
All the other locations for emerald are not of commercial importance. It is true that isolated emeralds can be found in North Carolina USA, Austria and Norway, but these have been uniformly of medium and poorer quality. For gem emerald one must turn to Colombia.

Aside from their colour-shade differences, Colombian emeralds can be subdivided also on the basis of their inclusions. It is possible to know, with the aid of a microscope, from which mine – Muzo, El Chivor, Cosquez, Gachalá – an emerald comes. Aside from the blue shade of green that is common to most Muzo emeralds, Dr. Eduard Gubelin, in his landmark study, 'The Internal World of Gemstones', points out that under 100-power magnification, the presence of a yellow-brown inclusion, parisite, definitely indicates a Muzo original. Peering into a Muzo stone under the microscope or with a jeweller's loupe, one often can see a pool of swirling colour, deep blue green in nature, with tiny square boxes of calcite swimming alongside these yellow-brown crystals of parisite. This organic effect has been called by French jewellers 'jardin'. People expecting to find a flawless emerald are always disappointed. Under 50-power magnification every emerald I have seen has had some inclusion. The



5: This Chivor Colombian emerald has more than a touch of yellow in its green colour. A yellow cast to green gives it a sense of warmth and is much prized by emerald connoisseurs. Reid Rutherford, AGL.

6: This group of three gems match each other in colour texture. They came from one single estate piece. The stones, however, are 'old mine' stones from the sixteenth century.



7: Zambian emeralds, discovered in 1974, of commercial quality. Newly discovered emeralds in Zambia often have a crispness and liveliness to them. There is, however, an overlay of blackishness to their colour, which has prevented them from replacing Colombia as the prime source of gem emeralds. John Cubitto.

El Chivor Mine stones, aside from their yellowish cast of colour often reveal, under a microscope, a brilliantly lit, golden-faceted ball of pyrite crystal. The yellowness of the pyrite is accentuated by the yellow shade of Chivor colour. Occasionally, a Muzo stone will have a pyrite crystal, but pyrite is usually suggestive of Chivor origin (14). All Colombian emeralds generally will contain a three-phase inclusion. This is a peculiarly 'jagged island' containing a round circle, which is a gas bubble and a square, which is a solid inclusion. Upon seeing a three-phase inclusion, one can be certain that the emerald indeed 'grew up' in the hydrothermal conditions of Colombia. These inclusions also indicate that the emerald is genuine (12).

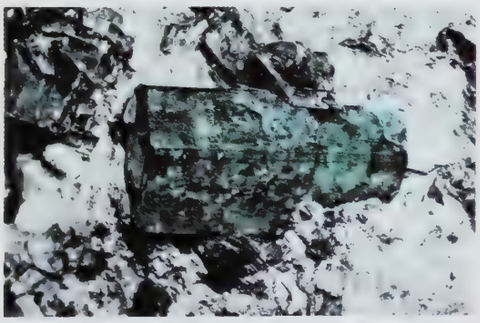
There are vast numbers of synthetically grown emeralds. Gilson and Chatham are two of the processes used to produce synthetic emeralds. Under magnification such emeralds often reveal veil-like and wispy inclusions, occasionally gas bubbles and jagged tubes (13). Colour is not a good means of separating synthetic from genuine emeralds because occasionally, something close to the subtle green shade of colour will be found in a synthetic emerald. Synthetics tend to be much freer from inclusions than their genuine counterparts.

Newcomers to the world of emeralds are always curious about the effect that the widespread existence of synthetic emeralds has on the value of genuine emeralds. How can a genuine emerald be so highly valued when an often purer and larger synthetic stone is sold for a fraction of the price of its genuine counterpart? Firstly, after a lengthy education a connoisseur is able to notice metallic nuances in the colour of synthetic emeralds so that, in fact, the colour of such stones tends to have a manufactured look. Secondly, synthetics can be submitted readily to a local gemological laboratory where, for a fairly minimal fee, a certificate will be issued attesting to whether the emerald is genuine. Thus, while synthetic emeralds have been on the market for at least forty years, the price differences between the genuine and the synthetic have increased markedly. At auction ten-carat emeralds have fetched over $50,000 per carat while a synthetic emerald will often sell for only hundreds of dollars for the entire stone. As Bob Dylan sings, *In a world of plastic I am looking for a gem.*

Where does one look for fine emeralds today? One re-traces the steps in the history of emerald. First of all, there are the sources themselves, Colombia (and Africa). The Colombian gem mines – Muzo, El Chivor, Cosquez and Gachalá – are at present still yielding emeralds. After hundreds of years of being tapped, however, the mines are yielding emeralds that are getting smaller and less fine in colour. It is a peculiar geological phenomenon that the emeralds on the surface of the earth are the largest and the colour is the strongest and the purest. As one starts digging deeper into the ground, the emerald crystals are less large and the green becomes less pure and less saturated. This phenomenon occurs, perhaps, because of the increased pressure of gravity. Newly mined stones simply do not compare to the 'old mine' pieces. Because of the great value of the emeralds and because of political uncertainly in the outlying regions of Colombia, a trip to the mine is highly dangerous. At present, the mines are controlled by the Colombian army.

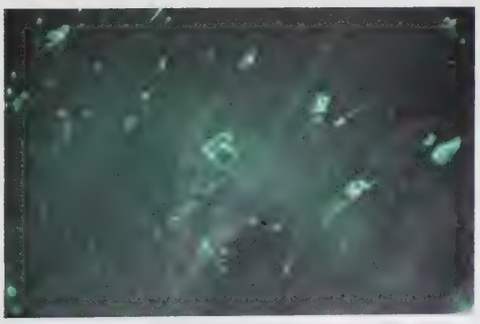
Rough emeralds are purchased by brave gem merchants and cut either in Colombia proper or in India. In the Bombay market one can see newly cut emerald pieces from Colombia in addition to the hand-me-downs of Indian maharajas and maharanis. The hand-me-downs, of course, are always of much greater interest to the gem connoisseur than are the newly mined stones (19). Old miners were sent to India via the Philippines.

Left)
8: Sandawana emeralds of very beautiful green colour were discovered in Rhodesia in 1955. Although of good colour and relatively free from inclusions, Sandawana stones tended to be under a carat and thus have not quenched the world's increasing thirst for gem emeralds. GIA.



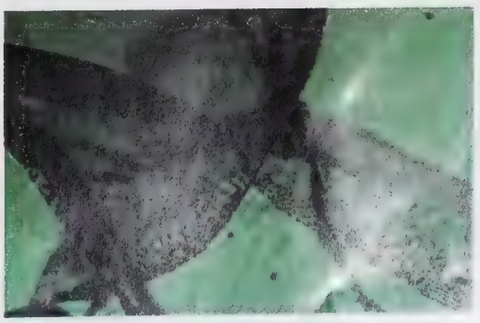
11: Rough emerald in a crystal matrix. Emerald in calcite can be mined only by labour-intensive processes. Explosives would shatter these fragile emerald crystals. Emerald mining techniques have barely changed since the days of the conquistadores.
American Museum of Natural History.

Left)
9: Emeralds were cut in a cabochon form before the sixteenth century. Here, in one ring, a gem-quality emerald cabochon of deep green colour is exactly matched by a gem-quality Burma ruby. Cabochons tend to emphasise colour and lustre but are not as brilliant as a faceted gem. Tom Flynn.



12: Three-phase inclusion in emerald. Under a microscope a jagged outline containing a rounded gas bubble and a square crystal can be seen in the interior of almost all Colombian emeralds. A three-phase inclusion tells you that the emerald indeed is both genuine and was born in Colombia. A.G.L.

Left)
10: Emeralds were cut in a cabochon form before the seventeenth century. A cabochon shape tends to emphasise colour and lustre but is not as brilliant as a faceted stone. This pendant combines fine colour, internal freedom from inclusions and terrific lustre.
Tom Flynn.



13: An inclusion in a synthetic emerald. Under a microscope a gemologist, upon finding this veil-like inclusion, would know the emerald to be synthetic. Colour differences between synthetic and genuine emeralds are a secondary test. Examination of the stone for internal inclusions under a microscope is much more important. G.I.A.

Today, in fact, in the Far East emerald is still called 'the Filipino stone'. These 'old mine' stones were treasured for hundreds of years in the royal courts. For an idea of the richness of this emerald material, one need only look at the collection of the crown jewels of Iran (17). This collection was originally in Delhi in 1739. After a brief period in Afghanistan, the gems were captured by the Persians. Boxes and boxes of emeralds in their rounded and tumbled forms can be seen. Also, studding crowns and belt buckles, huge emeralds adorn royal pieces (18). One almost never sees emeralds of this quality for sale at auction today.

The finest emerald object in the world is a little box – 2.4 by 2 by 1.2 inches – fashioned entirely of emerald and diamond. The top of the box contains a 35-carat blue-green emerald of exquisite depth of colour. Perfectly matched emeralds line all sides of the box. The box's function is not clear. Whatever its use, for medicine or for jewels, it is undeniably of sumptuous richness.

The Topkapi Museum in Instanbul also has a collection similar to the crown jewels of Iran but not quite as fine. In the American Museum of Natural History, we see a very fine emerald crystal, the Patricia Emerald. It is an example of 'old mine' emerald rough. In the Dresden Museum is a figure of a Moor holding a plate on which is resting a group of emerald crystals. This was a gift to the Elector of Saxony in the sixteenth century. It symbolises in graphic terms the riches of the New World – emeralds offered by a native to a European monarch. The piece itself is a masterpiece of goldsmithing work. It took Balthasar Permoser fourteen years to fashion. In the Smithsonian Institution in Washington, DC, the Spanish Inquisition Necklace contains a fabulous group of faceted emerald barrel-shaped beads; each bead is drilled and is strung along with Indian diamonds from Golcanda. The depth of Muzo green and the purity of these emerald gems is extraordinary. There are very fine faceted emeralds in the Townsend Collection in the Victoria and Albert Museum in London. A 35-carat cushion-shaped stone may be seen in the Smithsonian.

African emeralds, with their more recent history, have not yet found their way in significant numbers into museum cases. Because of the decline in Colombian production, however, there is no doubt that the African stones will also be on view for the gem connoisseur some day.

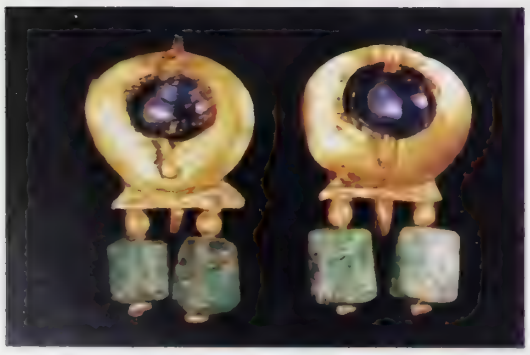
Connoisseurs have attributed differing qualities to emeralds. Nero would watch gladiatorial contests through an emerald crystal spectacle and be calmed. Pizarro, upon seeing the emerald treasures of the Incas, went mad in searching for 'El Dorado' in order to seize even more emeralds.

Where is the most beautiful emerald in the world today? Perhaps still waiting to be discovered. As Garcilaso the Inca wrote in 1581 about the fabulous wonders of Pre-Columbian Peru:

As for the giant emerald, it had disappeared well before the Spanish arrived. Indeed the Indians who hid it did it so successfully that it has never been found since, no more than have many other treasures that were buried in the same earth.

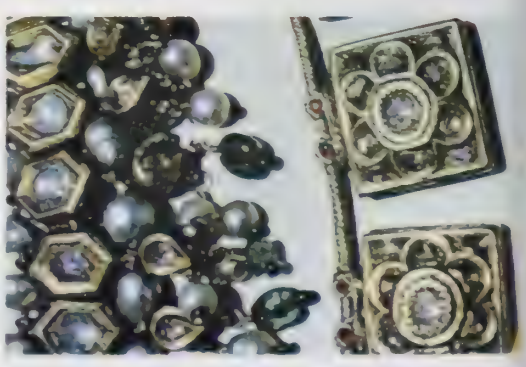
ACKNOWLEDGEMENTS
I would like to thank fellow gem dealers for their help in preparing this article. Also, I am much indebted to Diana Scarisbrick for her encouragement.

14: A pyrite inclusion within a Colombian emerald from the Chivor mine. This beautiful included crystal of pyrite, visible under a microscope, indicates that Chivor stones have a hydrothermal crystalisation history. G.I.A.



15: Roman sapphire and emerald earrings. Sapphires and rubies in Roman times were cut in cabochon form. Emeralds were left in their original crystal shapes. Egyptian emeralds cannot be compared to the later-discovered Colombian emeralds, which have not only fine colour but also translucency. James R. Ogden and Sons Limited.

16: Hellenistic emerald ring, second century BC. *This magnificent ring in a snake form was probably intended for amuletic purposes. The emerald itself was believed by the Romans to have a calming effect on ones personality. Derek J. Content.*



(Right)
20: A Roman necklace with emerald beads from the Egyptian emerald mines. In Roman times emeralds were generally drilled and kept in their original hexagonal shape. Open gold work of this cut-out form is called 'opus interassile' and contrasts nicely with the solidity of the emerald.
James R. Ogden and Sons Limited.

(Right)
21: A Christie's suite of bracelet, necklace and ring. Matching sets of jewellery would be almost impossible to assemble today. Each emerald had to be not only colour matched but also re-cut so as to fit in with the entire ensemble. Many pieces such as these are now broken up with each stone becoming a single emerald ring.
Christie's.

(Left)
17: This crown was created in 1967. Pierre Arpels, of Paris, designed the crown, utilising existing stones in the crown jewels of Iran's collections. The jewels in Iran are considered to be the most precious assemblage of emeralds in the world.
V. B. Meen and A. D. Tushingham, 'Crown Jewels of Iran' (University of Toronto Press).

(Left)
18: A belt buckle in the magnificent collection of emeralds in Iran. The emerald is 175-carats and originally came from Colombia in the sixteenth century. Emeralds in the sixteenth century were both larger and deeper and more organic in colour than those being mined in the world today.
V. B. Meen and A. D. Tushingham, 'Crown Jewels of Iran' (University of Toronto Press).

(Left)
19: Part of an old Jaipur Indian necklace. Increasingly in the Bombay market today, old Indian emerald necklaces containing emerald beads are being broken up. Each emerald bead will than be sliced in two and faceted to yield two fine emeralds. These emeralds are sold to international gem merchants and are eventually mounted in modern American or European settings.
Guido Gregorietti.

Ben Bacon

THE IMPACT OF MAHOGANY

Beginning 1725 the use of mahogany in English furniture tremendously affected and influenced the development of furniture design and construction throughout the remainder of the century. The design of eighteenth-century furniture and the West Indian mahogany trade were very closely related, repeating the earlier relationship between walnut and Stuart furniture discussed in a previous article (*The Connoisseur*, March 1980). The relationship is also a reflection of the influence which political, economic, and historical matters have had on the evolution of English furniture.

The versatility and outstanding constructional qualities of mahogany were first discovered by the Spanish, who used it for shipbuilding shortly after arriving in the New World. They also used it extensively for buildings in their colonies, especially in fine homes and churches. Its great strength and resistance to rot and insect attack were noted by Raleigh in 1581, who used it to repair one of his ships on an early expedition to the West Indies. It was not used in English furniture, however, until the late seventeenth century when it appeared occasionally as a veneer in marquetry work. We can be sure that it was known and used along with other exotic West Indian timbers because in 1672 Richard Blome wrote in his 'Description of Jamaica': *Here are great variety of woods for Dyers as Fustick, Red wood, a kind of Logg-wood, etc., also Cedar, Mothogeney, Brasilletta, Lignum-Vitae, Ebony, Granadilla, and many other excellent sweet smelling, and curious Woods fitt for choice Works, whose names are not yet known; nor indeed their excellencies; but are exported in great quantities.*

Until 1700 most mahogany entered England as a veneer for marquetry, except for occasional shipments requested for specific purposes, such as for the panelling of Nottingham Castle in 1680. The first shipments of mahogany recorded at the Public Record Office entered England in 1700/2. One shipment came directly from Jamaica and the other was a prize cargo of mahogany captured from a Spanish ship and auctioned in London. In addition, Adam Anderson in his 'Origins of Commerce' noted that *mahoganey* from Jamaica was imported in 1701.

While these dates are important in dating the early use of mahogany the amounts are small and unimportant in terms of effect on English furniture. Mahogany only began to enter England in significant amounts during the early 1720s, but rapidly increased between 1725/30. By 1730 far more mahogany than walnut was being imported, establishing 1725/30 as a firm date for the change in preference from walnut to mahogany furniture, and also as an important transition point in the development of English style.

There were four important reasons for the rapid acceptance of mahogany between 1720/30 and the decline in use of walnut. Cabinetmakers quickly favoured mahogany because of its structural advantages. It was available in huge sizes and in unlimited quantity, solving the difficulties increasingly caused by walnut's expense, small dimensions, and limited supply. This was especially important because solid tops had replaced veneered tops in fashion, creating a demand for very wide finely figured and

coloured boards which were extremely difficult to find in walnut. In addition, the plentiful supplies of mahogany enabled it to be freely used in constructing the cabriole legs, curved chair splats, arms, and back stiles, and all other work where curved sections required the cutting away and wasting of large amounts of wood. It was also a very strong wood, crucial in the development of light and curved furniture. Its exceptional stability and resistance to warp greatly facilitated the development of large flat surfaces and solid wide tops in pieces. Another technical quality was that it carved extremely well and so was adaptable to the new demand for carved solid furniture. A final advantage of mahogany was its resistance to worm attack, important in days before pesticides. From the cabinetmaker's point of view a more ideal wood could not be found.

Designers favoured the wood's aesthetic qualities. Fashion conscious furniture designers and clients found it highly desirable because it was new and exotic. It was also beautifully grained and coloured, richly suitable for the construction of dazzling show surfaces, such as table and bureau tops, drawer fronts, and panelled and veneered cabinet doors. It polished very well, a crucial quality in furniture which relied heavily on beautiful wood for its decoration and appeal. Because of its great strength and availability it was also suited to the new flowing style in furniture, graceful and light in appearance, emphasising curved contours, colour and grain of wood, broad surfaces, and carving.

An economic reason for the rapid growth in demand for the wood was the lifting of the Customs Duty on Jamaican mahogany in 1725. This made the wood much cheaper and prevented mahogany from the Spanish and French colonies of Cuba and Santa Domingo from being competitive. Imports from Jamaica and other English islands in the Caribbean increased dramatically afterwards.

The final reason for the rapid acceptance of mahogany was also unrelated to demands of the furniture industry. In early to mid-eighteenth century the chief supplier of mahogany to England was Jamaica. England's supremacy in the Caribbean ensured that the British-owned island could regularly supply mahogany to England at a controllable price, with neither supply nor price subject to outside interference. The attractions of the wood were irresistible, satisfying cabinetmaker, designer, and the British Government. It rapidly replaced walnut as the favoured cabinet wood.

The introduction of mahogany was crucial to the development of English furniture, and may partly explain the differences between English and Continental styles. The structural qualities and availability of mahogany allowed the liberation of English furniture from the limitations imposed by walnut. Cabriole legs, curved chair splats, curved chair arms and back stiles, pierced fret work, and slender legs are all results of a wood strong enough to meet designers' demands for lightness and grace without weakness. Mahogany's extraordinary stability and ability to stay flat and unwarped made possible large flat table and bureau tops, secretary doors, and flat panels. It helped the rich and flowing Queen Anne and Chippendale styles to develop unhampered by lack of suitable timber. Mahogany's great strength and beautiful colour and grain also formed a great part of the two styles' aesthetic appeal.

Mahogany also allowed the full evolution of certain kinds of furniture not practical with walnut or other woods. Large dining room tables, with solid tops, are a direct result of the availability of large blemish-free, stable and beautiful mahogany boards. Contemporary walnut table and bureau tops are almost always made of several boards glued together, which is not nearly as satisfying visually as the unbroken surfaces possible with large mahogany boards. Walnut also presented more structural problems than mahogany since it was not as stable, and often led to twisted or cracked surfaces. Large bookcases and secretaries also reflect the qualities of mahogany; such pieces are not attempted nearly as often in other woods because of the possibility of a timber less stable than mahogany twisting or warping.

Mahogany's great strength and other qualities allowed it to dominate eighteenth-century English furniture, adding immeasurably to its aesthetic success. Its impact, along with the earlier influence of walnut on Stuart furniture, is a very important instance of a timber not only influencing style but at times dictating the evolution of that style.

The quality of the West Indian mahogany which England imported during the eighteenth century was consistently superb from both a technical and stylistic viewpoint. However, the different islands in the Caribbean produced different kinds of mahogany, and these woods were sought for different purposes. The two West Indian mahoganies which we are most familiar with today are Cuban and Santo Dominican. Cuban mahogany came to be noted for its great strength and straight grain, which made it an ideal wood for chairs. Santo Dominican mahogany was used for its great strength and density combined with stability and excellent colouring and figure. It is surprising to note that these woods which are so highly prized today were considered inferior by eighteenth-century cabinetmakers, who viewed mountain grown Jamaican and top quality Honduran wood the finest mahoganies available.

Jamaican mahogany was reputed by Governor Edward Long of Jamaica and Thomas Sheraton, among others, to be the finest of all mahoganies because it was extremely beautiful, durable, and stable. The colouring and figure of both solid and veneer was supposedly of a quality and beauty unmatchable by any other mahogany, even Cuban and Santo Dominican. It was also available in tremendous size, sometimes up to five feet wide, which made it invaluable for table tops and other large flat surfaces.

Available for a short period (until 1750) mahogany from the smaller British islands in the Caribbean (Barbados, Antigua, and the Bahamas, Bermuda, Tortola, Grenada, St. Kitts, and Mountserat) was valued as rivalling Jamaican timber in beauty. The trade records of these woods are very confused, however, and little is known about them.

Another important mahogany which English cabinetmakers valued was from Honduras. In the early eighteenth century this wood, when chosen very carefully, was close in quality to Jamaican timber. Honduras timber had the added advantages of being the most stable and largest of all the mahoganies, often producing boards with widths of eight feet or more. These qualities combined with good colouring and figure made it the second choice after Jamaican wood for use in table and bureau tops and all other work where stability and width of timber were prime considerations.

An island could produce different qualities and grades of timber. Mountainous wood was the most highly prized because the aridity and slow growing conditions produced a timber of exceptional stability, denseness, strength, and figure. It was extremely difficult to extract these huge trees from the i[illegible] mountains, however, and r[illegible]

any was taken from near the coast or by rivers where it could be easily floated away.

The eighteenth-century mahogany trade was highly complex and was affected far more by inter-European political and trade struggles than by the demands of the English or Continental cabinetmaking industries. English demand for mahogany was consistent, growing rapidly until 1750 and then increasing steadily throughout the remainder of the eighteenth century. Most of the mahogany entering England before 1770 came from Jamaica. Jamaican mahogany also dominated English imports because most West Indian trade with England was conducted through Kingston, England's major port in the Caribbean. Wood originating in Jamaica was also not subject to the stiff customs duties imposed on all non-British wood, a measure designed to exclude mahogany from Spanish and French colonies

Though the British laws and tariffs would appear to restrict and simplify the trade they in fact greatly complicated it. Because it was shipped from Kingston most British West Indian wood – including the small but desirable amounts available in the smaller British islands – was all classified as Jamaican mahogany, making it hard to assess the importance and impact of these woods. Though cut out by 1750 and even before then not available in great quantity the mahogany from these smaller islands was important in the early years of mahogany furniture. Attempts to understand their value and impact are impossible because these small shipments were lost in the general category of 'Jamaican Mahogany'.

French, Spanish, American, and Dutch sea captains took advantage of the existing confusion to bring Cuban (a Spanish possession) and Santo Dominican (a French and Spanish colony) mahogany to Kingston and then to forward it to England. This was done on a large scale before 1780 and made the wood exempt from the customs duty because it had originated in Kingston. This obscured the effect which these woods had on English furniture design before 1780.

In many cases the confusion surrounding the real source of mahogany shipments was deliberate, partly to avoid the [illegible] applicable to all non-British wood and partly to obtain the premium price which Jamaican wood demanded. The situation was so confused and violated so blatantly that Jamaica in the 1770s exported great quantities of 'Jamaican Mahogany' though there was very little accessible timber left on the island. Only during the 1780s did wood begin to enter England under the name of its country of origin, making the history and importance of the various mahoganies much easier to assess after this date.

What emerges from a study of this complicated and turbulent period is a picture of a luxury timber trade overshadowed by trade in tropical agricultural staples, war, and conflict in the West Indies. Because of the lucrative nature of the trade demand was almost always satisfied, though very often by circumspect means either unnoticed, or very often tolerated, by British authorities. What can be said with reasonable certainty is that before 1750 Britain drew her mahogany supplies primarily from Jamaica and her lesser colonies in the West Indies. The wood was of the very highest quality and dominated the trade. However, small supplies of prime Honduran mahogany (then a semi-independent colony run by British traders) entered England from 1730.

After 1750, probably due to decreasing supplies of prime Jamaican timber other mahogany began entering England in substantial amounts under guise of being Jamaican wood. Some came from Santa Domingo and Cuba, but most was from Honduras Bay and the Mosquito Coast, both in Central America. After 1780 there was little Jamaican timber left and wood entered England freely from its destination. This wood came mostly from Honduras and Cuba, with smaller amounts coming from Santa Domingo.

England ceased to be self-sufficient in both furniture design and materials *c.* 1650. The next one hundred and fifty years saw a search for materials and inspiration which started first in Europe, where England drew the base for a talented furniture industry skilled in design and manipulation of materials. England then looked to possessions in the East and West Indies, drawing inspiration from the East and materials from both East and West. Timber from both profoundly affected the evolution of her furniture design; and especially West Indian mahogany, which made a rare and valuable contribution to English furniture. England's security in design and craftmanship, combined with superb mahogany and other timbers from the West Indies, provided the base for furniture making until 1800.

Roberta J. M. Olson

ITALIAN DRAWINGS

Italy as we know it did not exist until 1870, although Italian art between 1800 and 1870 reveals a national consciousness long before actual political unification. Since romanticism is the handmaiden of nationalism, a romantic thread runs throughout the Italian nineteenth century (the Ottocento). During the prolonged struggle for unification, this romantic leitmotif appears in both the political and artistic realms, sometimes visible while at other times only a subterranean current, surfacing even when naturalistic studies triumphed within Realism. Through a study of the drawings by Italian artists of the period, we may directly observe this tension between these two reforming movements, Romanticism and Realism. Italian Ottocento drawings, long a *terra incognita* outside Italy, is the subject of a current exhibition, 'Italian Drawings 1780-1890' at the National Gallery of Art in Washington, DC. (The exhibition, coordinated by the American Federation of Arts and guest-curated by this author, subsequently travels to the Minneapolis Institute of Arts, the California Palace of the Legion of Honor and The Fine Arts Museums of San Francisco.)

Until 1860, the word *'Italy'* was not a popular term for the Italian peninsula which had been fought over by foreign monarchs and carved up by alliances for centuries. The disparate region retained its parochial customs and politics, while its artistic climate remained insular (each city having its own academy of fine arts, its own stylistic progression with its own teachers, just as most individuals' loyalties remained fixed to a particular city rather than to a united Italy). In the nineteenth century, however, Italy first asserted its national identity in what is called the *Risorgimento*.

It began in 1796 when Napoleon Bonaparte crossed the Alps and swept through the peninsula, creating a series of republics. In the process, Napoleon even exiled the Pope and negotiated a treaty with the Papacy whereby he received one hundred of Italy's greatest works of art. However disruptive Napoleon's occupation, it planted the seed of a united Italy and provided the necessary prototype for unification by the example of a common administration based on constitutional principals, together with a taste of united political, monetary and legal systems. With the French occupation, Italy was exposed for the first time to the liberating doctrines of the French Revolution. Even before Napoleon proclaimed the Kingdom of Italy (1805) and crowned himself with the iron cross of the Lombard Kings, the Italians had become disappointed in the early promise of French rule, encouraging them to turn to Italian traditions and resources, as seen in the writings of the poet Ugo Foscolo.

Napoleon's Italian occupation (roughly equivalent in time to the Empire style in France) exercised a great influence on the arts, spawning a second, distinct phase of Neo-classicism in Italy which out-lived the French Empire style. There were several centres for this late phase of Neo-classicism, each with its own artists. For example, the sculptor Lorenzo Bartolini worked in Carrara for the eventual Grand Duchess of Tuscany, Napoleon's sister and great patroness of the arts, Elisa Baciocchi; and Pietro Benvenuti, who painted Napoleonic commissions, and worked in Florence. Milan, where Napoleon first established himself on Italian soil and capital of the Empire in Italy, is often considered the most important centre and gave birth to a style sometimes termed *Lombard Neo-classicism*, dominated by Andrea Appiani. Bonaparte, who preferred Appiani's lyrical style to the more stoical manner of David, appointed him as his official court painter in Italy. Appiani, a renowned and accomplished decorator, painted many portraits of Bonaparte, the first a mere twenty days after the French general's arrival in Milan. A subtle tondo drawing in coloured chalks, which

(Page 61)
1: Andrea Appiani. Tondo portrait of Napoleon Bonaparte, c. *1796, coloured chalk on tinted pink paper. Diameter: 5½ inches. Civico Gabinetto dei Disegni, Castello Sforzesco, 2.*

(Far right)
2: Luigi Sabatelli. Orestes pursued by the Erinyes, *pen and brown ink over graphite flair on white paper, 16 15/16 × 23 7/16 inches. Private Collection, Detroit.*

(Below)
3: Felice Giani. Ceiling design with Hymen, Bacchus and Venus, c. *1790-1800, pen and brown ink with watercolour on cream paper, 12 1/16 × 8 9/16 inches. Cooper-Hewitt Museum, New York.*

(Below right)
4: Fortunato Duranti. Standing Virgin holding the Child, *pen and brown ink with wash on cream paper, 10 13/16 × 7 13/16 inches. Cooper-Hewitt Museum, New York.*

be a preparatory study for one of the early portraits (1), shows a rare glimpse of the youthful Napoleon.

Hints of Romantic stirrings and evocative exaggerations (appearing as early as the works of Piranesi and Edmund Burke's 'Philosophical Enquiry into the Origin of Our Ideas on the Sublime and Beautiful' (1757), began to surface with increasing frequency in the last third of the eighteenth century and the initial years of the nineteenth century – as in the marked burgeoning of sentiment and softening of forms in Appiani's portraits, in certain of Canova's sculptures and in the late paintings of David and Girodet-Trioson. In addition, Baron Gros, one of the first major artists involved in the Romantic struggle, was in Italy between 1793-1801 and influenced such artists as Appiani and Luigi Sabatelli. A glance at Sabatelli's drawing, *Orestes pursued by the Erinyes* (2) identifies him as one of the independent, eccentric *pre-romantic* artists (like Nicolai Abildgaard, William Blake and Johan Tobias Sergel). These obsessive draughtsmen concentrated on sublime, erotic and bizarre themes together with anatomical distortions reminiscent of the sixteenth-century Mannerists. The 'mad' Fortunato Duranti with its cryptic, personal iconography and graphomania (4) can be numbered among the 'members' of this group, as can Fuseli, who was in Rome between 1770 and 1778 influencing artists like Giovanni Battista Dell'Era and the prolific graphic stylist and decorator Felice Giani (3). Even Bartolomeo Pinelli should be considered in this context on the evidence of his linear stylisation, his interest in the grotesque and his preoccupation with his own image. Pinelli, the Rowlandson of Italy, was not only romantically obsessed with his beloved Rome and its history (5) but also with rustic peasants (7) and the bohemian life of Trastevere, all of which he illustrated in seemingly endless series of prints and independent works.

Another facet of the Romantic spirit manifested itself in Purism, which was, however, not officially defined until 1843 when Antonio Bianchini produced his defense of Purism 'Del Purismo nelle arti', endorsed and signed by Tommaso Minardi, the Nazarene Johann Friederich Overbeck and the sculptor Pietro Tenerani. Purism, reacting against the pagan and excessively rational ele-

ments of Neo-classicism, championed Christian themes and Renaissance styles for emotional rejuvenation. An excellent example of the Purist style, which was heavily dependent on drawing, is found in Minardi's controlled, Peruginesque illustration for Tasso's 'Gerusalemme Liberata' (6). Like its literary counterpart, Italian Purism was a thinly disguised expression of nationalism, celebrating Italy's cultural heroes and past ages of greatness. Italy was the crucible of Purism and its early forms were largely associated with the city of Rome – that is, the German Nazarenes, founded as the anti-academic *Lukasbund* in 1809, who moved to Rome in 1810 and the French Primitifs under Maurice Quaï who were rebellious students of David at the French Academy in Rome. Since the leading Italian Purists, Minardi and Luigi Mussini, were famous teachers, Purist ideas enjoyed a great longevity in Italian academies. A case in point is that of the accomplished draughtsman Alessandro Franchi (8), a pupil of Mussini and eventually a teacher himself at the Sienese Academy, who perpetuated Purist ideas until his death in 1914.

Full-blown Romanticism, whether understood as a reaction to or a continuation of Neo-classicism, grew out of the general disillusionment following the French Revolution. Expression replaced reason, witnessing the victory of the pre-romantic notions that had already cracked the foundations of Neo-classicism. In Italy, Romanticism corresponded more completely to the nationalistic movement than in any other western European country. It has been mistakenly suggested that Italy did not participate actively in the artistic Romantic movement, instead devoting its energies to politics, but it must also be admitted that a great deal of artistic effort was subordinated to the struggle for national identity and that the Risorgimento itself is the most prominent and lasting monument of Italian Romanticism.

As in other European countries, Italian Romanticism officially commenced with a literary manifesto, in this case Giovanni Berchet's 'Lettera semiseria di Crisostomo' (1816). Francesco Hayez' 'Pietro Rossi, Prisoner of the Scaligeri' is usually cited as inaugurating Romanticism in the visual arts, although there certainly were earlier manifestations of the style. Italian Romanticism differed markedly from its French counterpart, whose artists developed a great technical freedom in their paintings. In contrast, Italian Romantic artists approached these technical innovations only in their drawings and sketches. Furthermore, Italian Romanticism was frequently more conventional, more academically oriented in style and more directly tied to its subject matter. Many of these Romantic subjects were expressions of nationalism, referring to past ages of greatness, thereby creating a national self-consciousness.

Within Romanticism an intense interest in Nature appeared and matured, blossoming into Realism after the 1848/9

War of Independence. Prior to this time, Ottocento naturalism was first evident in the art of the School of Posillipo in Naples after the Bourbon Restoration. The School of Posillipo was founded about 1820 by the Dutch painter Anton Sminck Van Pitloo, who, despite the fact that he held the chair of landscape painting at the Neapolitan Academy, defied the standard academic curriculum by having his students paint *en plein air* in the nearby town of Posillipo (pre-dating the activity of the Barbizon painters of about 1830). Giacinto Gigante was the School's most poetic and outstanding representative, as seen in both his early style which reflects his topographical training (9) and his freer, more mature work. The members of the School specialised in lyrical, documentary views of the stunningly picturesque Neapolitan landscape, departing from both the purely topographical tradition and the artificial landscapes of the academies. Tourists flocking to Naples, many on their way to the nearby excavations at Pompeii and Herculaneum, purchased these fresh *vedute* as souvenirs. Foreign artists also gathered in Naples to paint the scenery. Their role in the development of the School of Posillipo is debated, but the technical influence of the English watercolourists cannot be denied (many, such as Turner, were documented in Naples). Conversely, the artists of the School of Posillipo influenced certain of these foreign artists. As the century progressed, Naples continued to be a centre for naturalistic painting, as seen in the art of the Palizzi brothers (Filippo and Giuseppe), Saverio Altamura and Domenico Morelli. In the second half of the Ottocento, Naples produced the group known variously as the 'School of Resina' or the 'School of Portici' which was founded *c.* 1863 by Marco De Gregorio, Frederico Rossano and Giuseppe De Nittis. Under the guidance of the Florentine *macchiaiolo* Adriano Cecioni, who was in Naples until 1867, they studied light and atmosphere in a manner parallel to the Macchiaioli. Then during the 1870s, the bravura style

(Left)
5: Bartolomeo Pinelli. Illustration of an Incident from the Legend of the 'Pii Fratres' (The First Eruption of Mount Etna), *dated* '1818' *watercolour, gouache, pen and brown ink over black chalk on off-white paper, 15 23/32 × 11 3/4 inches. Private Collection, Detroit.*

(Below, left)
6: Tommaso Minardi. Erminia from Tasso's 'Gerusalemme Liberata', Canto VII, Stanza 20, *graphite and brown wash, heightened with white on off-white paper, 13 15/16 × 81 11/16 inches. Private Collection, Detroit.*

7: Bartolomeo Pinelli. Standing peasant Man, *signed and dated* '1823', *black chalk on white paper, 20 13/16 × 13 5/8 inches. Private Collection, Detroit.*

(Below)
8: Alessandro Franchi. Studies of three Heads, *coloured chalks and grey wash on brownish paper, 7¼ × 8⅛ inches. Gabinetto Disegni e Stampe degli Uffizi, Florence.*

(Bottom)
9: Giacinto Gigante. View of the Isle of Capri, *signed and dated* '1828', *graphite on cream paper, 7 × 9½ inches. Private Collection, New York.*

(Right)
10: Mariano Fortuny y Carbò. Portrait of an Arab, *watercolour on off-white paper, 8⅛ × 6¼ inches. Private Collection, Princetown.*

of the Spanish expatriate Mariano Fortuny y Carbò (10) overwhelmed the earlier, humbler verism of the Schools of Posillipo and Resina.

The most systematic pictorial reform occurred in Florence with the Realism of the Macchiaioli group. Their name derives from the word *macchia,* meaning forest, sketch or spot. The ideas of the group began to materialise after the failure of the first Italian War of Independence in 1848/9. The attitudes of its members, some of whom were Garibaldian activists and most of whom would eventually fight for liberation, fused political aspirations with revolutionary aesthetic ideas. The group's nucleus - Telemaco Signorini, Vincenzo Cabianca and Odoardo Borrani – first met in Florence at the Caffè dell'Onore and in 1855 gravitated to the Caffè Michelangelo, notorious as a stormy forum for raustic political discussions.

Many progressive, non-Tuscan artists joined these discussions. For example, Giovanni Costa, a member of Guiseppe Mazzini's *Giovane Italia* (Young Italy) and an artist with a novel, broad approach to landscape, spent ten years in Florence exiled for his revolutionary activities in Rome. Costa's presence served as a catalyst to the Macchiaioli, as did that of Edgar Degas, Morelli and Antonio Fontanesi, the Piedmontese landscapist who experimented with materials and freer painting techniques.

Macchiaiolism was polemical and two of its artists, Cecioni and Signorini, together with Diego Martelli, its major critic, were convincing writers. Their principles included a then radical approach to Realism with certain similarities to the work of Courbet, the Barbizon School, Manet and the early work of the Impressionists (who were active more than a decade later). Their artistic and social ideas were stimulated by the writings of the French proto-socialists Proudhon, Champfleury and Castagny as well as by Positivism, while Martelli was also further influenced by the writings of Hugo and Zola. The Macchiaioli were passionate iconoclasts who rebelled against the prevailing values of the academies and their Purist and Romantic teachers. Their goal was to create an objective empirical art reflecting their own era, the Risorgimento, and they later influenced more academic painters like Amos Cassioli (11). Most of the Macchiaioli painted either fragmentary, sunlit scenes (of a decidely non-topographical nature, unlike traditional *vedute*), as seen in the work of Giuseppe Abbati, or *genre* scenes (lacking most anecdotal content). Only occasionally was an obviously topical Risorgimento subject treated, as in the battle paintings of Giovanni Fattori, one of the finest Italian painters of the nineteenth century (12). Their simple, immediate works are geometrically structured, a trait which they derived from their studies of Quattrocento artists, the only art of the past which they sanctioned. But unlike the moral sentiment sought by the Purists in these same fifteenth-century artists, the Macchiaioli admired their structured compositions and blatant naturalism, as witnessed in their writings, their copies after Renaissance works and the simple linearity of their draughtmanship.

The Macchiaioli definitely predate the Impressionists and represent the century's most original Italian contributions to the history of art. However, their investigation of light *en plein air*, although more advanced than that of the Barbizon painters, neither achieved the scientific methodology nor the breakdown of the pictorial plane of the Impressionists. They preferred instead to expand the traditional chiaroscuro technique by the application of colour in flat, geometric shapes.

With its genesis in the revolutionary, Romantic hopes of the Risorgimento, the group never abandoned its idealism and iconoclasm, and its major artists retained a profound inquietude. By the mid 1860s, the characteristics generally associated with the group were established and although individual artists' styles matured, there were no further optical experiments. Due to regionalism, even after the 1870 unification of Italy, these artists were little known outside Tuscany. No group followed in their wake to expand upon their ideas as the French Post-Impressionists succeeded the Impressionists. Some of the Macchiaioli's finest works are their drawings and their small, fresh paintings on panel which are genuinely experimental.

Another contemporary, anti-

reaction which was decidedly less involved with Realism arose in the North, centering in Milan, where first Sabatelli and then Hayez had presided over the Brera Academy. A naturalistic inclination first appeared in the realistic/fantastic *vedute* of Giovanni Migliara, continuing in the 1840s with the narrative, patriotic Realism of Domenico Induno. Induno provided *genre* painting with a new dignified status. Concurrently, Giovanni Carnovali, called 'Il Piccio', developed an atmospheric style with a vivid palette, and Federico Faruffini continued to subvert academic principles by concentrating on experimental colour effects derived from an intensive study of Venetian sixteenth-century masters. These two artists prepared the way for the next generation's rebellious group called *La Scapigliatura*. This diverse, romantic collection of writers, musicians and artists (active after 1860) opposed bourgois life and addressed broad aesthetic issues. They tended, however, to rebel more through their self-indulgent behaviour than in their art. The two finest Scapigliati were Tranquillo Cremona and Daniele Ranzoni, whose vaporous techniques and sensuous palettes derived from those of Carnovali, Faruffini and Fontanesi. Although they exhibited realistic traits expecially in their casual contemporary subjects, the Scapigliati lacked the rigor of both the Macchiaioli and the Impressionists, instead creating dreamy romantic statements best considered as a reaction against the contours and chiaroscuro advocated by the academies. But their art prepared the path for the more disciplined technique of the Milanese Divisionists in the 1880s, as seen in the art of Gaetano Previati and Giovanni Segantini.

It was a romantic trend which ended the century, just as it had begun it. With the decline of Positivism in the 1880s mysticism, aestheticism and a literary romanticism – parallel to the *fin de siècle* phenomenon throughout Europe – gained popularity and triumphed, dominating Italian art until the advent of Futurism in the twentieth century.

(Below)
11. Amos Cassioli. Portrait of Edgar Degas, *black chalk, grey wash with traces of white lead on blue-grey paper.*
18 9/16 × 12 3/16 inches.
Gabinetto Disegni e Stampe degli Uffizi, Florence.

(Below, right)
12. Giovanni Fattori. Study of a Buttero (Herdsman) on Horseback, *black chalk on sky-blue paper.*
12 3/16 × 8 5/16 inches.
Gabinetto Nazionale delle Stampe, Rome.

Lynne Thornton

THE NEW HÔTEL DROUOT

The Hôtel Drouot is back. Back to the rue Drouot from which salerooms took their name, back to the 9th *arrondissement* of insurance offices, brokers, printers, dim shop-lined covered passage ways straight out of Zola's *Térèse Requin* and nineteenth-century offices with twisting worn staircases and leprous walls. A sober, business-like area suitable for a profession based on tradition and law. The old squat two-floored salerooms, where the Paris auctioneers built their first permanent home in 1852, had become totally inadequate for the vastly increased volume of business. The building had to go. Demolition began in January 1976 and for four and a half years, the auctions were held in the Baroque 1900s railway station, the Gare d'Orsay, on the other side of the Seine, whilst rebuilding took place. The new salerooms, part of a larger complex, have been designed for the very special needs of the Paris auctioneering system, unique in the world.

There are seventy-eight auctioneers in Paris, grouped into sixty-two *Etudes* or practices, of more or less importance. Each *Etude* has its independent offices in various parts of the city. In order to hold an auction, it must rent a saleroom in Drouot itself for its own Company. There is one splinter group which sells outside Drouot, at present subject to litigation.) To be an auctioneer, you have to be French, to have had a basis of a legal training and to have spent several years apprenticed to an established auctioneer. The successful candidate of the national examination can then buy a *charge* if there is one vacant, the price of which varies according to the volume of work and the prestige built up by his predecessor. In Paris, only an auctioneer can preside at an auction; in the provinces, he is in competition with *greffiers d'instance, huissiers* and *notaires*. He must not do any commerce, nor sell privately, either for himself or on behalf of another person. Neither must he advertise his services. The profession is supervised by the *Procureur de la République du Tribunal de Grande Instance* and disciplinary action can be taken by the *Chambre*, a small group of auctioneers headed by a President, who changes each year. There is a demand for reform within the profession, with a review of the high governmental taxes, the protected status of the auctioneers, the reduction of the percentage based on turnover paid in to a kitty. This redefinition is still being studied.

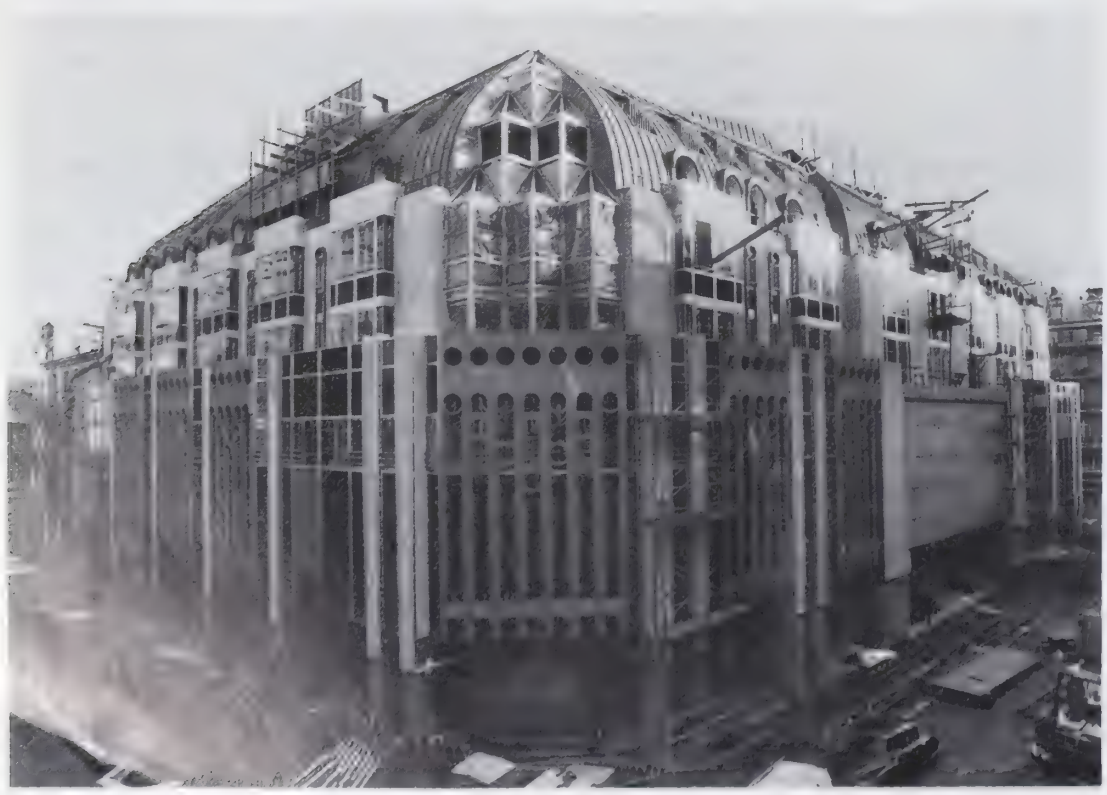
Although the office was created by Henri II in 1556, it was not until the year IX (1801) that Parisian auctioneers became known as *commissaires-priseurs*. The golden age of auctioneering was in the eighteenth century, with collectors multiplying in all social classes. Auctions were usually held in private houses but sometimes in public buildings or even in the street. The first sale catalogue was published in 1741 and around the same time, specialised Experts were first called in to help the auctioneers. With the Revolution, the aristocracy beheaded or in exile, too many confiscated goods on the market, and no buying clients, the auctioneers knew an all-time low. By the nineteenth century, however, proper salerooms had been created, although they moved three times before settling in the rue Drouot. By the early twentieth century, the salerooms had become sinister, sordid, everything lying *pêle-mêle*, with an overwhelming smell of old rejected objects and unwashed humanity. On the other hand, fine sales of famous private collections, with suitably luxurious illustrated catalogues, were held from 1883 in the fashionable Galerie Georges Petit. After the gallery closed, these were transferred from 1930 to 1960 to the Galerie Charpentier, replaced by the Palais Galliéra (now a costume museum) and, eventually, between 1976 and 1980, the Palais d'Orsay. Auctioneering in France was hard hit by the Depression and then by the Second World War. It was not until the 1950s that it was able to get started again.

The original rôle of an auctioneer was to *priser*, that is, to inventory and evaluate private collections, but now auctioneering takes up most of his time. There are two kinds of sales; *ventes judiciaires* and *ventes volontaires*. The first are carried out by a legal order of bankruptcy or non-payment of debts, the closing-down of a business or the dispersal of goods sequestrated by the Customs. The second, the main-stay of the Drouot, at the request of the private owner. It is for these sales that the auctioneer calls in an Expert to assist him with identification, research and estimates. The Expert is his mandated agent and can in no way replace him. Like the auctioneer, he is paid on a percentage basis, in contrast to his salaried counterpart in the European and American auction houses.

Each saleroom, then, within the Hôtel Drouot, is hired by an auctioneer for two days, one for viewing, the next for the auction itself. He is assisted by sale clerks, bid-callers, Experts and porters, or *commissionaires*. The latter – there are a hundred and ten of them – all come from the mountainous region of Savoy. They have their own Union, pool all their fees and tips, have their own transport service and perform the daily miracle of hanging, shifting, and heaving into place all the lots to be exhibited the following morning. The volume and quantity of goods that pass through the salerooms each week is enormous. So is the number of visit- day – up to 5,000. The archit-

(Below)
The Old Hôtel Drouot, where the Paris auctioneers held sales from 1852 to 1976.

(Bottom)
The Hôtel Drouot, rebuilt on the site of the old salerooms, will be opening in May.



new Drouot, M. Biro and M. Fernier have given each saleroom an adjacen storeroom leading onto a back corridor i order to give a free-flow of goods alread auctioned outside the areas to which th public is admitted.

The new complex has three co-prop rietors: the Company of Auctioneers, th National Bank of Paris and the City o Paris. The auctioneers will occupy abou a third of the building, the rest bein shared between the big banking or ganisation, a Tribunal, a police-station, day-nursery, an old peoples' home, a enclosed garden and numerous under ground parking lots. The first archi tectural project was rejected in 1975 b the then Minister of Culture Michel Gu as being too starkly functionalist i contrast with the surrounding buildings all products of the Haussmann re development of the 1850s. It was re placed by a tongue-in-cheek Haussman pastiche. In the final, accepted, project the exterior is eclectic retro, but th interior is resolutely modern. The mai entrance to the salerooms is in the ru Drouot, with a covered arcade leading on the left-hand side, to a fountai financed by the co-proprietors. Ther are two salerooms (covered in the tradi tional red baize) on the ground floo which can be cut-off from the mai auction house when used for evening o Sunday auctions. On the first floor, seve more salerooms, including a large one fo important auctions; above, the adminis trative offices of the Company of Auc tioneers: underground, seven more sale rooms, with escalators, stairs and car ramps leading down to the storage spac from which customers can collect thei purchased lots. Below, three levels o parking lots, appreciable in an area i which the narrow streets make it ex tremely difficult to park. The first auc tions are to be held on 20 May, after a exceptional week's viewing.

The exile of the last few years on th *rive gauche* has brought in a vastl increased clientèle of people who neve before visited the salerooms. It is hope that they will have succumbed sufficient ly to the fascination of the Hôtel Drouo to follow its activities across the Seine.

THE ARTS REVIEWED

Florence and the Tuscany of the Medici in sixteenth-century Europe

The Council of Europe's XVIth Exhibition of Art, Science and Culture, Florence, 15 March – 15 June 1980

The conspicuous lack of interest in what Eric Cochrane has called Florence's *forgotten centuries* is at last being partly remedied by this important group of exhibitions centred on Florence itself, nine in number and covering every major aspect of Tuscan life and culture at the end of the Renaissance. Held in a wide variety of settings connected with the rise of Medici domination of Central Italy under the Duke Cosimo I, who reigned from 1537-74, the exhibitions examine not only the arts, but also science and political thought in relation to Europe as a whole, astrology, music, alchemy and religion. At Palazzo Strozzi, under the guidance of Luciano Berti, 'The Primacy of Drawings' presents the whole spectrum of one of the most important phases of the history of drawing, ranging from the remaining evidence of the great Palazzo Vecchio murals of Leonardo and Michelangelo through del Sarto, Pontormo, Bronzino (to whom a whole is devoted) and the sculptors Cellini, Ammanati, and Tribolo to the later century's 'reformers' like Santa di Tito and Cigoli. As with many of the exhibitions, this will be the first time that such a survey on this scale has been possible, all of which is made doubly interesting by its being held in Florence, to which many works of art are returning for the first time. The range of lending museums throughout the world is noticeably very wide.

Paola Barocchi has organised what is perhaps one of the most fascinating of the sections, 'The Medici as collectors' in the Palazzo Vecchio, to which Cosimo moved with his new bride, Eleonora of Toledo until they took up residence in Palazzo Pitti. Not only paintings but also furnishings, sculpture, tapestry, silver and jewellery, have found their way back here to recreate something of the richness of the Court life of the period. At the Forte di Belvedere, Franco Borsi has arranged 'Power and Space', dealing with the important fortifications, urbanism and building ideas of Medicean Tuscany, and their relationship with Italian and European thought in these fields. Directly connected with architectural ideas also, is the exhibition in the massive Palazzo Medici-Riccardi, 'The Princely Stage', prepared by Ludovico Zorzi: the Court theatricals, often allegorical in intent, were among the foremost in Europe, utilising leading artists and prefiguring the later development of opera. Using models and documents, this section reveals some of the varied, opulent facets of the spectacular performances seen by Cosimo and Eleonora of Toledo.

In the church of S. Stefano al Ponte, 'Religious Life in Florence in the sixteenth-century' arranged by the Archbishop of Florence, Mgr. Benelli, examines Florentine religion in the wake of Savonarola's devastating example; two major figures, S. Caterina de' Ricci and S. Maria Maddelena de' Pazzi exercised profound influences on many aspects of daily life in the city, and the dominant tone of much that occurred in sixteenth-century Florence was strongly influenced by the Counter-Reformation in all its varied aspects. Education, increasingly a preoccupation of the Church, made use of the new developments in printing, and at the church of Orsanmichele, Leandro Perini's 'Publishing and Society'. Divided into five sections, this deals with actual mechanical processes involved in printing, assembling and dispersing the new books, the famous firm of printers of Florence, the Giunti who in 1532 published Machiavelli's 'History of Florence', and reconstructs the Grand Ducal library using inventories of the period. Elsewhere in Orsanmichele is housed 'The Medici and Europe (1532-1609): the court, the sea, merchants' organised by Giuseppe Pansini and dealing with the relationship of Tuscany to the Papacy (the careful handling of which gained Cosimo the title of Grand Duke), Cosimo's numismatics and the importance of the Medici port, Livorno. This section also outlines the fascinating relationship of the Medici to other European royal families, into which they married.

At the Museo di Storia della Scienza is Paola Zambelli's 'Astrology, magic and alchemy', covering one of the most complex subjects of the sixteenth and seventeenth centuries, the interpenetration of natural magic with the new scientific discoveries of Torricelli and Galileo. The importance of natural magic, astrology and alchemy in sixteenth-century life, not only at court but throughout every stratum of society continued in the Baroque era, and is reflected in the witchcraft scenes painted not only by Florentines, but also by the visiting Salvator Rosa. This and the concentration on mortality and death so characteristic of the Counter-Reformation, made the forward-looking *avant-garde* thinking fostered by Galileo hard to accept for many. Hand-written texts by Galileo together with his telescope and other material about the great European scientists are on show at the Biblioteca Medicea Laurenziana, where Paolo Galluzzi's 'The Rebirth of Science' deals with the whole period from the fifteenth-century onwards. The recently-discovered Madrid Codice of Leonardo is on view, together with the maps of Vespucci and Verrazzano, and the anthropocentric preoccupations of the later Renaissance culminate in the 'anatomies' of Leonardo and the proto-Baroque Cigoli.

As part of the programme of exhibitions, and bearing in mind the virtual creation of Tuscany as we know it during the sixteenth-century, the Regione Toscana has organised a further series of regional exhibitions as follows; at Arezzo 'The Medici and Europe in the letters of Giorgio Vasari', at Grossetto The Sienese State after the Medici conquest', at Impruneta 'The Art of terracotta in Tuscany', at Lucca 'The merchant palaces in free Lucca in the 1500s', at Pisa and Livorno 'Two cities under Medici politics', at Pistoia 'The second half of the sixteenth-century in Pistoia', at Prato 'Prato and the Medici in the 1500s', and at Siena 'Art in Siena under the Medici 1555-1609'. At the Casa Buonarroti in Florence there is to be an exhibition of Michelangelo drawings, and as part of the Maggio Musicale Fiorentino Caccini's *Euridice* will be performed.

Edmund Bainbridge

An article by Charles McCorquodale on aspects of the Medici exhibitions will ap[illegible] in the July 1980 issue of THE CO[illegible]

Venice and the Plague, 1348-1797
21 December 1979 – 6 April 1980
Venice, Ducal Palace

Bissone, peote e galleggianti
15 February – 15 April 1980
Venice, Correr Museum

Between the two of them, these fascinating and very different exhibitions encapsulate the splendours and miseries of the Serenissima during her rise, decline and fall. One examines in commendable detail every aspect of the horrific plagues which swept the city even at the height of her grandeur, while the other presents a dazzling array of the designs for ceremonial gondolas and boats of state. The dates of the plague exhibition are determined by the outbreak which spread along the commercial routes from China to Europe in 1348, condemning it to five centuries of the Black Death. Its gruesome fascination is almost certainly heightened by the discovery that one of the worst outbreaks – that of 1575/77 – came at a period which we generally associate with the luxuriously sensuous world of Titian and Veronese; it is easy to forget that Titian died in the plague's midst in 1576. Important as the effects of the plague on the Arts were, the social and medical aspects are given equal prominence in this exhibition, and the gradual enlightenment of the sixteenth, seventeenth and eighteenth centuries charted through woodcuts, medical texts and even the surgical instruments for cutting or cauterising the most readily recognisable plague symptom, the bubo.

Following a trend increasingly popular today, this exhibition is the result of a corporate effort among a group of individual organisers, each responsible for a separate section. The result is not always as successful as it is in this case, where the works of art exhibited (unfortunately not all these illustrated in the catalogue were available - or even portable – for the exhibition) are greatly enhanced by an understanding of the historical background. Stefania Mason Rinaldi's excellent selection of works of art, coupled with her illuminating catalogue contribution, on the arts and the plague provides the natural culmination of the exhibition. It is interesting to learn that while San Rocco, appearing as he does everywhere proudly displaying his bubo, is readily intelligeable plague saint, Saint Sebastian assumed a similar role for different reasons. He is regarded as a saint bringing hope of recovery from plague, since he recovered from having been shot with arrows. The visitor emerging from this exhibition realises suddenly that a vast number of paintings in Venetian churches are in fact votive images, and that, after the approval by the Council of Constance in 1414 of the veneration of Saint Roch, many artists such as Titian combined him with Saint Sebastian in a number of pictures. While Saint Sebastian's arrows become symbols of the sudden attack of the plague, Saint Roch's more obvious plague symptoms, usually clearly visible on his inner thigh, must have meant much more to the faithful who had seen such hideous sights for themselves or at least knew what to look for.

The *lazzaretti*, or fever-hospitals, whose careful siting was the result of so much deliberation in Venice as elsewhere, receive a fascinating section in the exhibition, and reveal that a surprising amount of attention was devoted to their layout and design. Reality, however, became less and less the concern of painters showing scenes in these most horrific of places, and towards the end of the sixteenth century the plague scenes received the same manneristic treatment as almost any other theme. The appalling plague of 1630/1 seems to have stoked the fires of artistic inspiration, and, with the exception of Tintoretto's unforgettable images in the Scuola di San Rocco, it was the Baroque age which succeeded in producing the most devastating images, and some of the largest monuments to the plague like the Salute. While the Salute, dominating every view of the opening of the Grand Canal, represents the official votive offering in time of plague, the popular devotion to relics, some of them included in the exhibition, also resulted in the production of reliquaries often of high quality. It is perhaps the sense of the plague as a social leveller which is one of the most distinctive features of this exhibition.

The Correr exhibition provided another variety of popular art, produced for the few but enjoyed by the many; the ceremonial boats which fill the images of public entertainment in Venice from the Renaissance onwards. Their decoration was never arbitrarily selected, but appears always – in the best humanistic tradition – to have carried some message, either allegorical or moral. While the Venetian public as a whole may have enjoyed them visually, their complex meaning must have escaped all but a few enlightened people. In view of their ephemeral nature, virtually nothing has survived of the original boats, and this exhibition consisted almost entirely of the preparatory drawings, watercolours and engravings carefully recording their appearance. Unquestionably, the most successful combinations of pure fantasy with what might almost pass for function occur in the Baroque period, in for example the ambassadorial gondolas with their heavily-curtained central pavilions surrounded by life-size allegorical figures and heavily carved from fore to aft. Many of the engravings after such gondolas as that of the Ambassador Amelot carry elaborate descriptions of their allegorical significance, and the passengers found themselves surrounded by personifications of Vigilance, Fidelity, Eloquence and the Vices, Justice and Peace. In another, Nobility, Riches, Generosity and other allegories provide a startlingly distinguished entourage for an ambassadorial gondola destined to lead the procession of ceremonial entry to Venice. Possibly it is because we see most of these designs in engraved form that their credibility is greater, since in several, typical Baroque allegorical figures descend from the skies to mingle with those already present in carved form on the gondolas. Apart from engravings of high quality obviously prepared in the closest collaboration with the iconographers of the decorative schemes, many popular prints of much lower quality attest to the wide-ranging appeal of such boats.

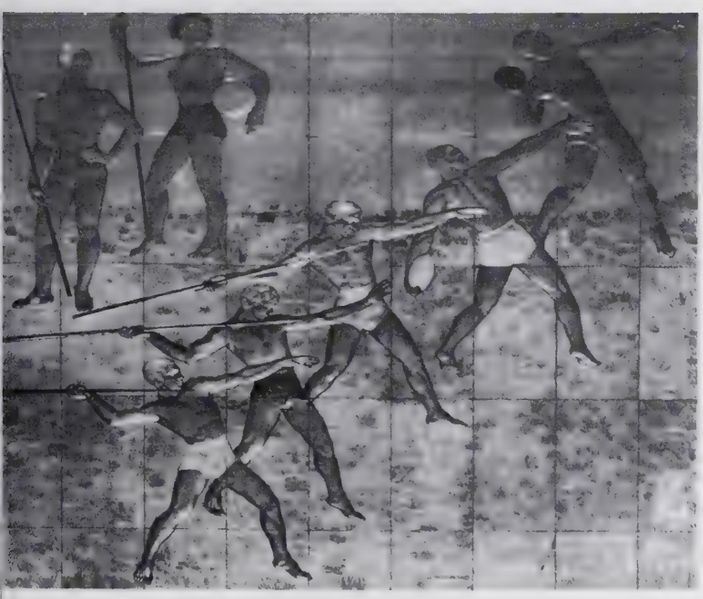
It is not surprising to discover that some of the most fantastic of the designs to survive were the work of theatre artists such as Pietro and Domenico I Mauro, the leaders of the famous family who operated with such success in Venice and throughout Europe as scene designers. Their designs are more massively sculptural, including boats which become entire marine monsters, their long bodies covered with carved scales, their gigantic heads rearing at the prow. Some of these are so extreme that their ability to float, let alone move through water, might be called into question. In the case of boats designed specifically for precise historical occasions, such as the regatta in honour of the Duke of Brunswick, or that for the Elector of Saxony, the fact that such decorative fantasies must have existed almost exactly as depicted seems certain; in the regatta for the Grand Duke Ferdinando III of Tuscany, not only were there allegorical decorations on each of the twelve gondolas, but on one *The Temptation of Eve* was enacted in sculpture. A delightfully naïve group of watercolours by an anonymous painter records the regatta given for the arrival of the so-called *Dukes of the North* (the Grand Duke of Russia Paul Petrowitz and his wife travelling *incogniti*), a spectacular visit which also inspired Francesco Guardi to some of his most breathtaking paintings.

With the end of the Rococo came also the last of the most appropriate applications of contemporary design to such boats, and despite the superb quality of many of the Neo-classical and later designs, the gusto which transformed boats into dragons or moving forests of *chinoiserie* umbrellas vanished. In its place, a sense of correctness sometimes tantamount to primness emerges, and a self-conscious prettiness gives many nineteenth-century designs a disturbing sense of being impossibly land-bound.

Charles McCorquodale

:dward Brian Seago.
'achts on the River Ant, Norfolk,
igned, board, 16 × 24 inches.

'rom an exhibition of British Landscape Paintings at Richard Green, 4 Dover Street, W1 from 7 May to 31 May. The artists include ames Stark, John Atkinson Grimshaw, Frederick Richard Lee nd other nineteenth-century artists.



Dunand. Le Sport.

n 20 March at an auction organised by Mes. Ader Picard Tajan the Palais d'Orsay, *Le Sport* was sold for 140,000 Francs to e Musée d'Art Moderne in Paris.

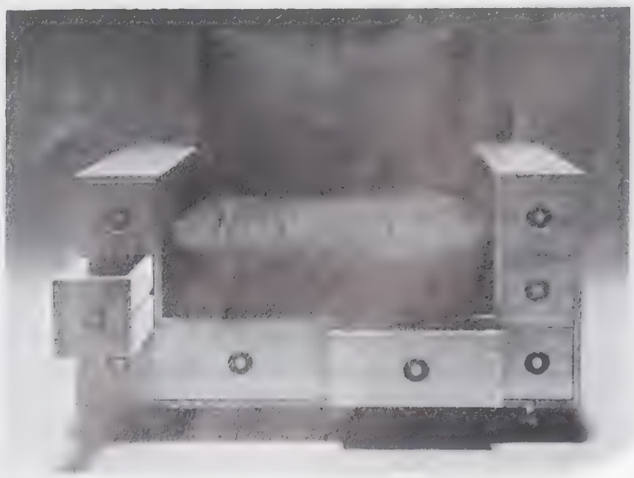
'ight) Storage armchair, designed by Shiro Kuramata.
raditional Japanese compactness and versatility in modern form.
ictoria and Albert Museum, London.

ıe exhibition Japanese Style will be on show at the Victoria and bert Museum from 12 March until 20 July. The exhibition, designed the architect Kiyoshi Seike and designer Ikko Tanaka, shows a wide lection of modern Japanese design and craft. The exhibition is vided into different groups: Vitality, Tools and Materials, Simplicity, ompactness, 'Graphism, Elegance, and Contemporary Design. 'ıere is a comprehensive catalogue with four introductory essays by panese and Western authorities and sixty-seven colour plates.

Blackwood Moultray Read.
Conversation between snake and officer newly arrived from England: Griffin.

What can They be doing?, a question frequently heard at exhibitions of pictures, has prompted Bill Drummond to gather together over two hundred and fifty watercolours and drawings, mainly of human beings, engaged in some activity or other. They are frolicsome, grave, romantic, nightmarish, coquettesh, melancholic, sporting, artistic, culinary – practically any adjective you like, since at a rough count they depict over one hundred and thirty-three definable goings on. The primary object of exhibition is fun, but if you wish to be educated, you can learn a great deal about the social life of the nineteenth-century (there are a few eighteenth-century and early twentieth-century drawings as well). The environment, manners, phobias, pastimes, morals, and many other aspects of the existences of all classes are spread, like the then popular diorama, before your eyes. A series of vignettes by J. Leech, '*Ye Reception*', and accompanying verses, lightly describe the events of a fashionable party of the mid-nineteenth-century; Robert Dighton's *May Day Celebrations in Covent Garden* depict this curious custom; and Daniel Maclise, with a few spirited strokes of the pencil, conveys the gaiety of a lively jig; and so one could continue. As usual with these exhibitions there is a fair distribution of well-known names, such as Rowlandson, Fuseli, Flaxman, Wilkie, Landseer, Frith, Rackham and 'Phil' May, amongst a host of minor and unknown hands, their drawings none the less attractive for their anonymity. Human life may be *nasty, brutish and short*, but it is capable of an infinite diversity. 'All the World is a Stage – or – What can They be Doing?' is at the Covent Garden Gallery (what more appropriate address?), 20 Russell Street, London WC2, until 23 May.

Briony Llewellyn



Neo-classical architectural drawings

Once again a dip into the seemingly bottomless drawing cabinets at the Royal Institute of British Architects has produced an exhibition of impressive quality and thematic coherence. The works on show, despite, unfortunately, being confined entirely to British Neo-classicism, are of both superb artistic quality and very considerable academic interest. It is a show equally satisfying seen on a quick visit or studied with care, and it again supports the policy of the RIBA Drawings Collection in recent months, which has shown when resources are too scarce to import exhibitions, the treasures at hand are more than adequate. There must be literally hundreds of such potential exhibitions stored away in Portman Square.

To give a taste of the present exhibition, there are many aspects of the Neo-classic movement illuminated here. The architect as draughtsman, the introduction of 'new' figures into the existing pantheon, the new light thrown on familiar buildings – all are revealing aspects of the subject. Unexecuted schemes, as might be expected, are particularly intriguing; Nicholas Revett's Temple at Ince Blundell, loaded with classical detail and supported by great caryatids – far outstripping those noble ladies from St. Pancras (also on exhibition) – or Thomas Harrison's Grand Quay design both extend their authors' involvement in classicism further on paper than in stone. Equally, the little known William Donthorne's High House, West Acre would have provided Norfolk with a touch of Schinkel's romantic classicism.

Projects never realised are fascinating even as paper dreams. Buildings destroyed in recent memory and solely remembered now as drawings (or record photographs) are far more tragic. There are several examples at the RIBA. The delightful sketches, by Bartlet, of Hope's Deepdene, in particular the effervescent series of garden buildings which helped to lighten the severity of the classicism, record a terrible waste. Scarcely less depressing is the fine drawing of the Grange, far more solid on the page than in reality.

A further category of drawings on display are the sketches from the antique which provided the lifeblood of the Neo-classical movement. The architectural language of Europe was based, for decades, upon a limited vocabulary, those relatively few buildings, almost all in Greece that proposed an ideal architecture. The Tower of the Winds and the Choragic Monument, both at the time buried in the chaotic fabric of Athens, were recorded time and time again and Smirke's drawings are accompanied in the exhibition by a fragment of his diary in which he records with schoolmasterly tones that the figures of the Winds are *extremely well executed.* As Stuart and Revett before him (or, for that matter Spon, a much earlier visitor) he scrupulously recorded the hallowed monuments, the articles of faith of the classical revival. Interiors are well represented too. Soane's Consul's Office is a magnificent evocation of a marvellous space; sunlight sweeps down from the lunette windows picking up the intricacies of the room. Much more architecturally conformist, but wonderfully represented, is St. Philip's Church, Regent Street – a *tour de force* or perspectival drawing by G. S. Repton.

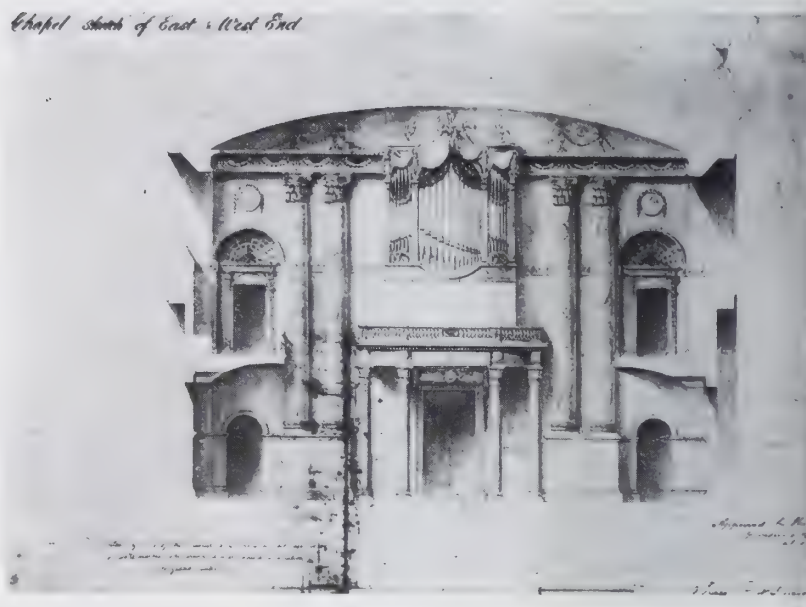
I have emphasised here the less familiar drawings but there are also buildings and styles of draughtsmanship which fit more readily into the known categories and examples within British Neo-classicism. It is simply because of the richness of the pickings on show that one becomes greedy for more examples – from France, Germany, Scandinavia or Russia. However, I am happy to accept the logical limitations of a show drawn from British architectural archives and again, to offer congratulations to the RIBA Drawings Collection staff and John Harris who doggedly pursue standards of excellence in their exhibitions despite considerable material constraints.

Gillian Darley

(Below) James Stuart.
Chapel of Greenwich Hospital *(today the Royal Naval College)*, 1782.

(Centre) Sir Robert Smirke.
Design for Residential Square to be called Augustus Square, 1797.

(Bottom) Thomas Sandby.
Design for a 'Bridge of Magnificence', intended to span the Thames between Lambeth and Somerset House, 1770.



The exhibition 'Islamic Art from India' will be on view at Spink and Son Limited, 5-7 King Street, St. James's Street, SW1 from 24 April until 10 May. It is the first time that all aspects of Mughal art: metalwork and weapons, jade, crystal and glass, miniatures and manuscripts, textiles and ivory and woodwork, has been exhibited in England. The metalwork reflects the link between local Indian styles and the wider Islamic influences that characterise Mughal art. It has been seen in India before the Buddhist era and the tradition is shown in Buddhist and Hindu bronze casting. The Muslims brought with them Islamic styles but the local population were already highly advanced in technique. In hardstone carving, Indian skill was known from earliest times. Jades were particularly popular with Mughal emperors. In glass-work too, the styles used in hardstone carving continued. Naturalistic forms in the seventeenth century change to a more ornamental style in the eighteenth century. Influences on Indian glass, especially English, Bohemian, Venetian, and Chinese, reached the Muslim courts of India in the sixteenth century and later. Mughal textiles are usually identified by a very graceful and naturalistic rendering of plants and flowers and sometimes an imaginative use of the arabesque.

Muslim painting is not really known until the sixteenth century. During Akbar's reign (1556-1605), there is a great variety of works. In the first quarter of the seventeenth century, the development of flower and animal studies and portraiture, reach a perfection which has arguably never been surpassed in Western art. Idealisation was one of the main characteristics of the art.

(Above, left)
Cushion cover in quilted cotton, finely embroidered with green, red and yellow silks in chain stitch, Mughal, seventeenth century.
Height: 45 inches; width: 33 inches.

(Above, centre)
Miniature depicting Tambal attacking his cousin Babur, with their massed armies watching on either side, Mughal, c. 1591. This is a page from a manuscript of the Baburnama, a history of the first Mughal emperor, commissioned by his grandson, Akbar. The major part of the manuscript is to be found in the British Library.

(Above, right)
Glass hookah bowl of spherical form, with gilding, Mughal, late seventeenth century.
Height: 7¼ inches.

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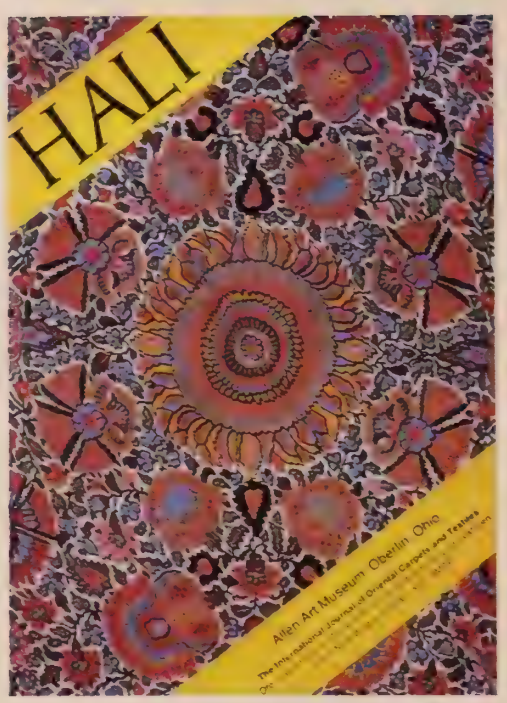

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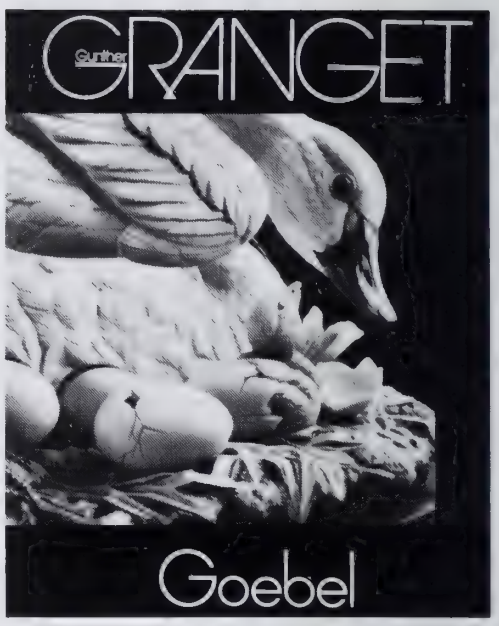

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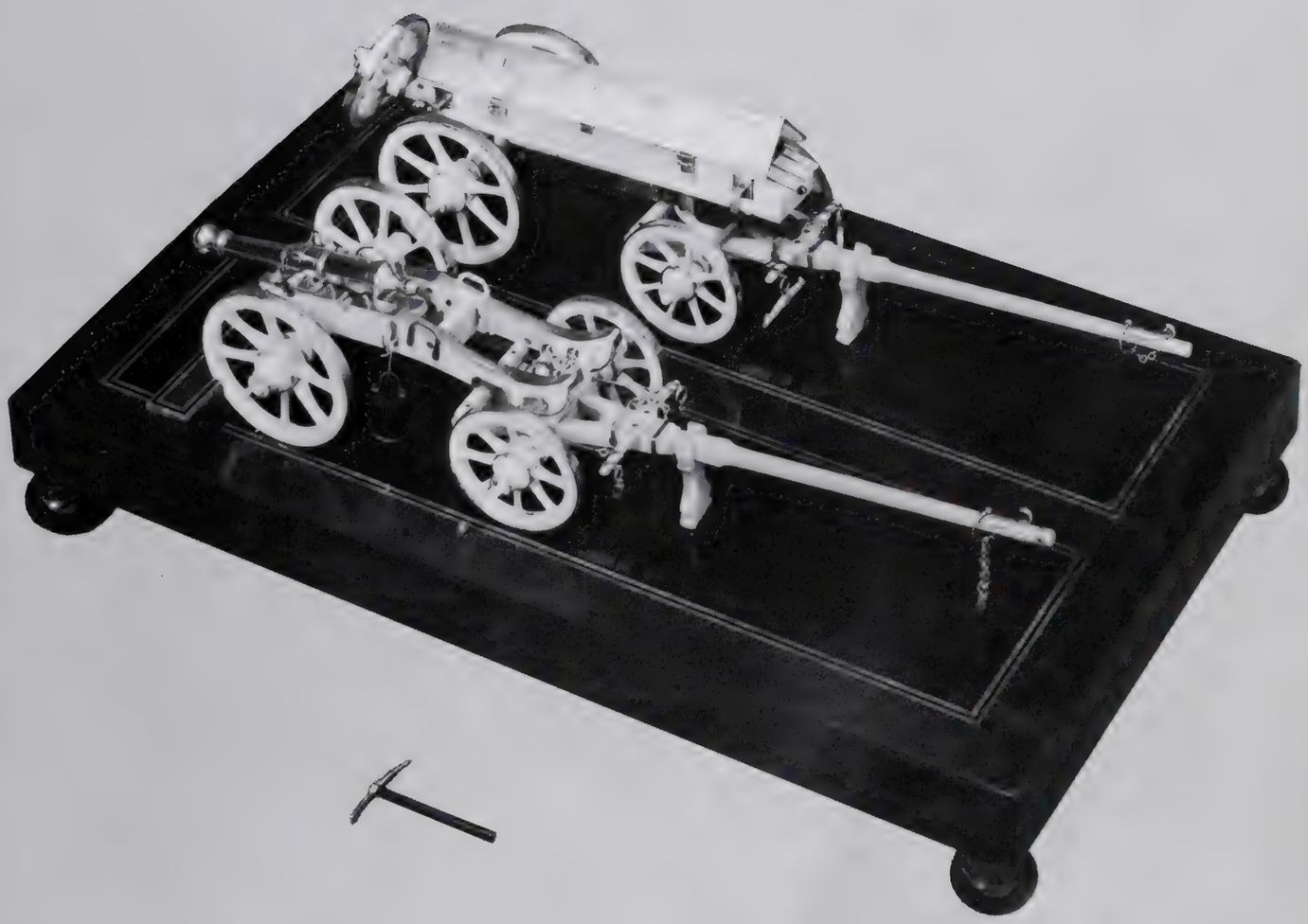

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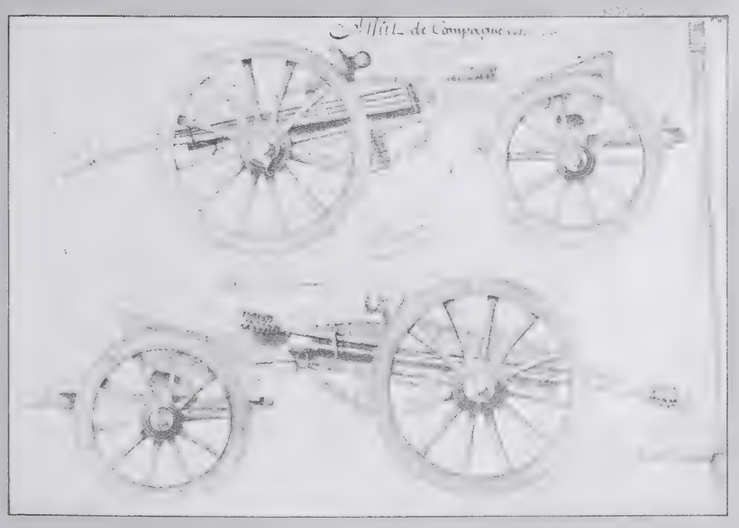

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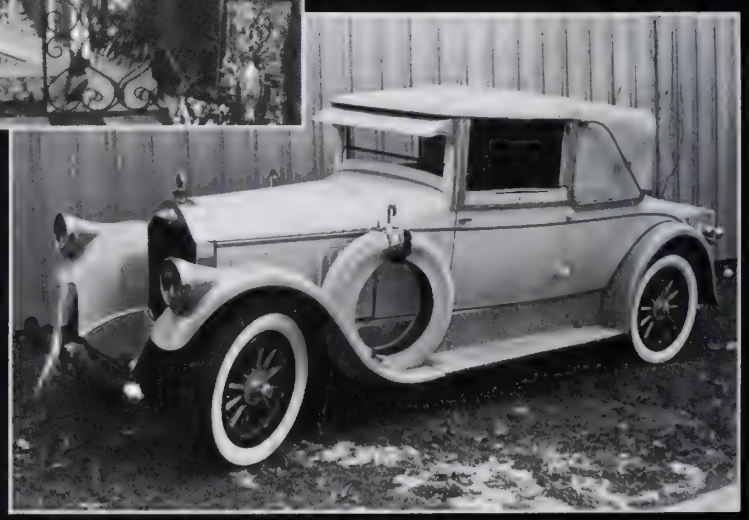

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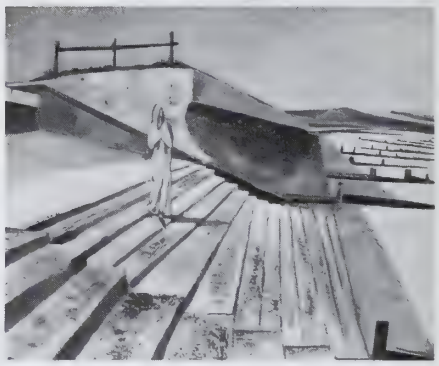

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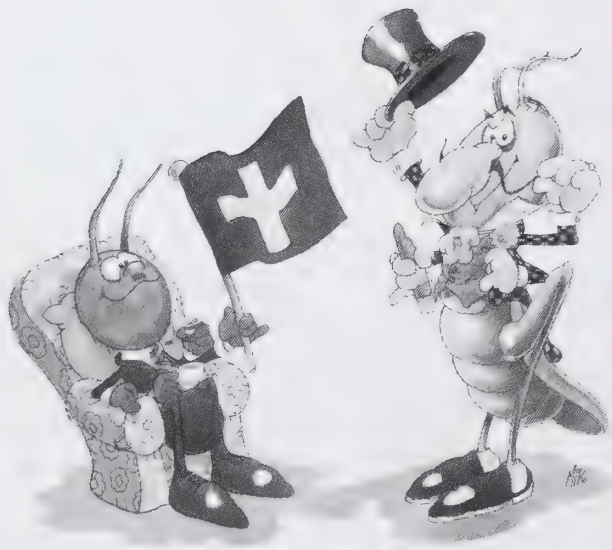

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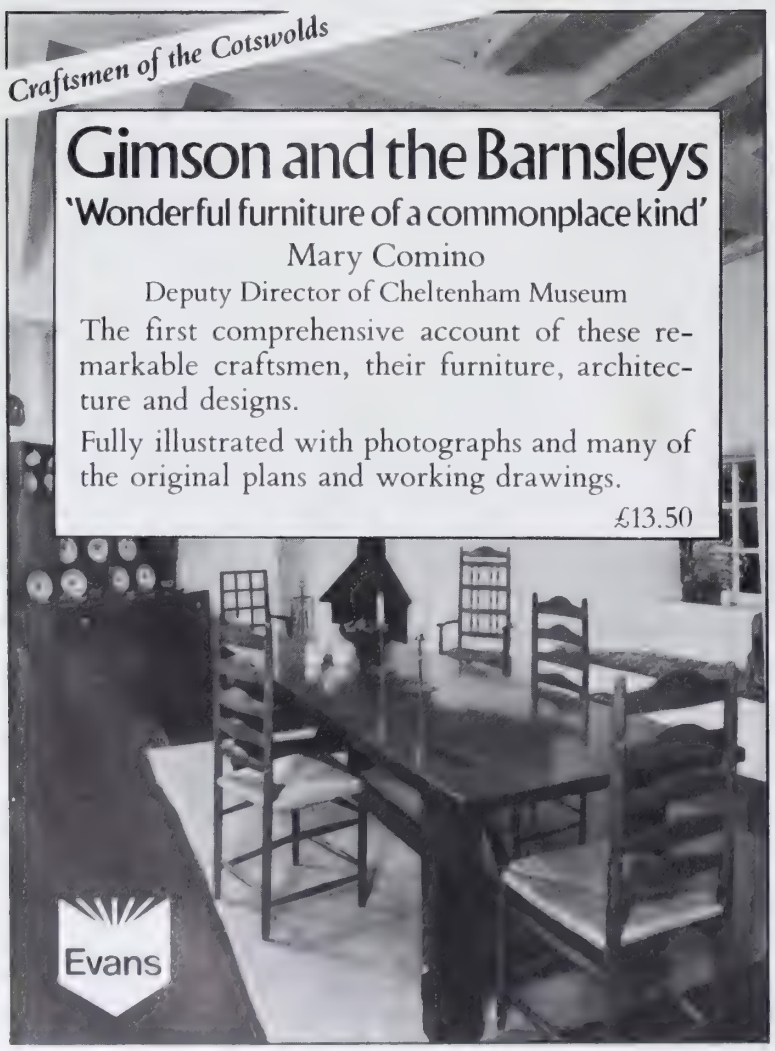

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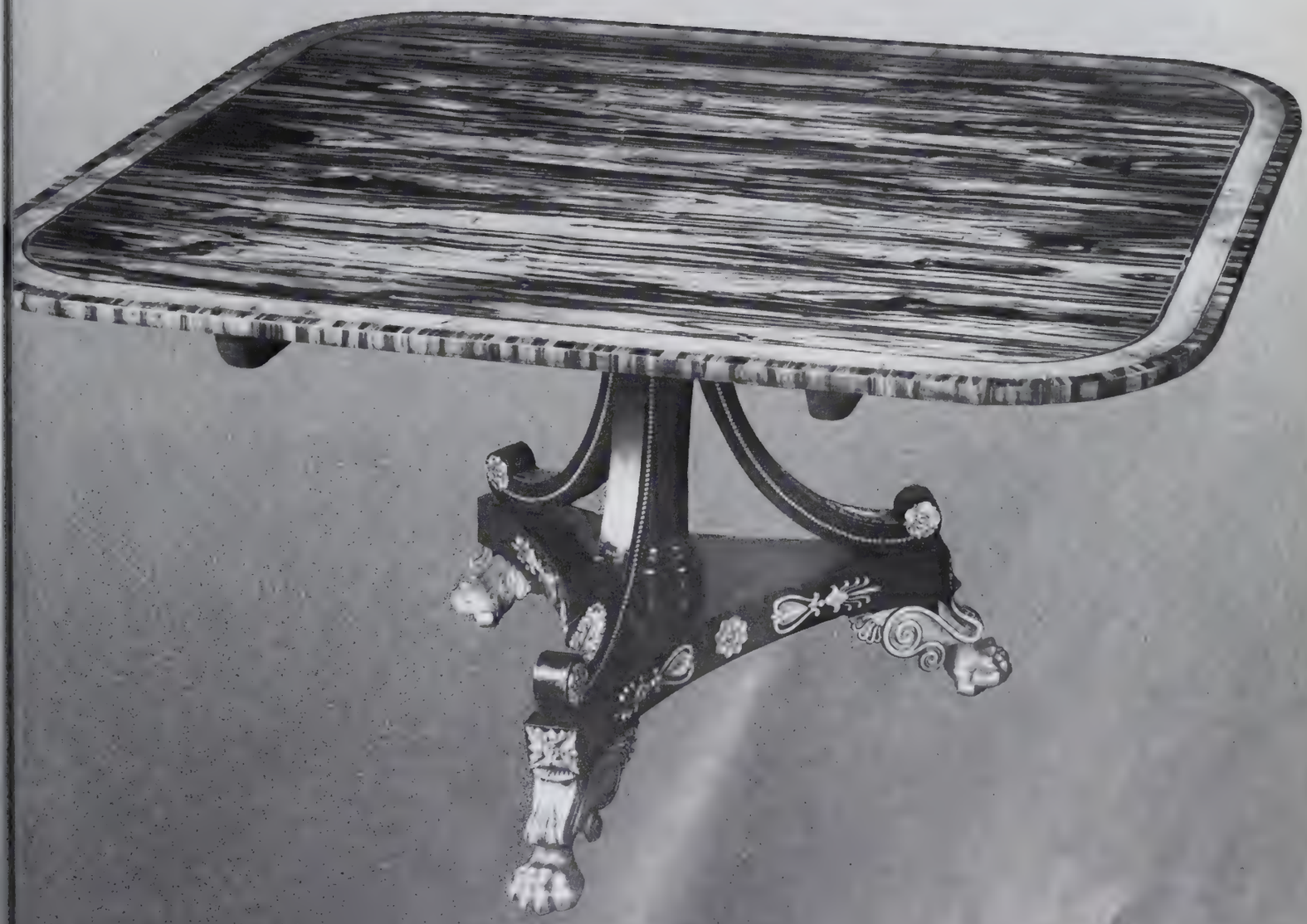

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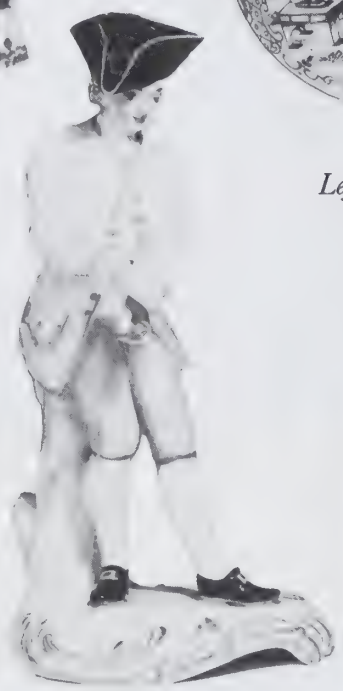
Left A finely drawn Worcester Tea Bowl and Saucer pencilled in black. First Period.

Right An attractive Chelsea Tea Bowl and Saucer both with red anchor marks.



A Frankenthal figure of a Man 16.2 cm, mark of a lion rampant and monogram J.A.H.

A very finely painted Swansea Cabaret Tray 30 cm, impressed Swansea mark.

A Worcester scale Blue Teapot and Cover 15 cm, square mark. First Period

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Above right A St. Louis faceted upright-bouquet Weight, 7 cm.
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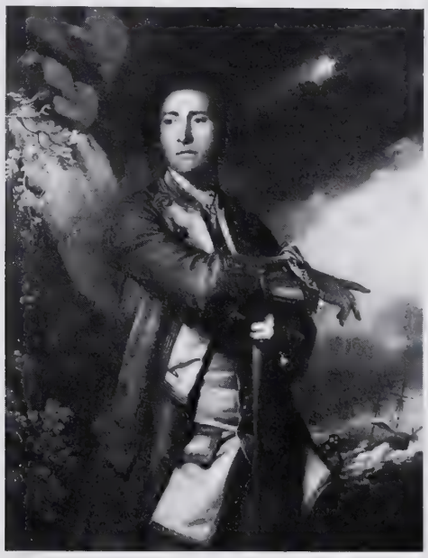

Sir Joshua Reynolds P.R.A.
Portrait of Admiral Sir John Lockhart Ross of Balnagowan, M.P. for Lanark. (1721-1790)

Provenance: The sitter's family and thence by descent

Literature: Sir Walter Armstrong, 1900, p.218

Engraved in mezzotint by J. McArdell, 1760.

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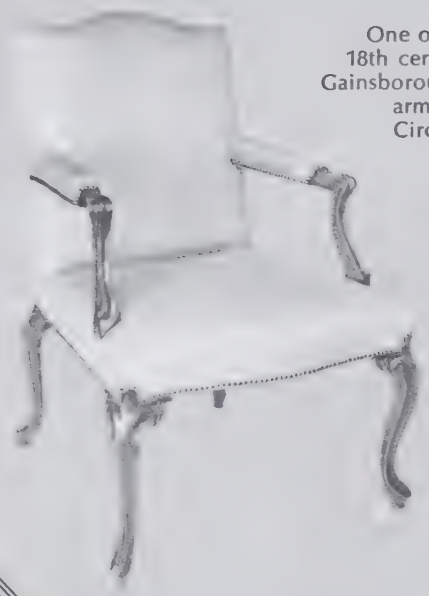

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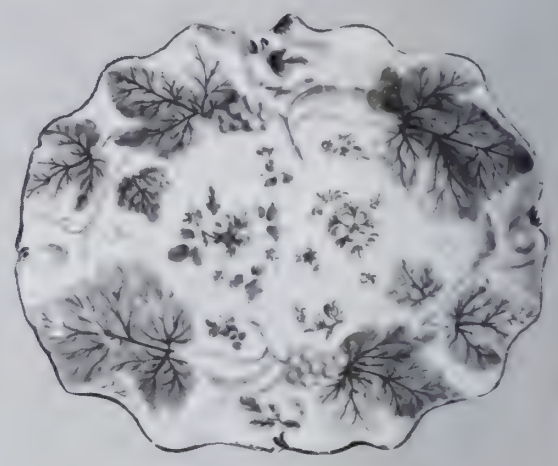

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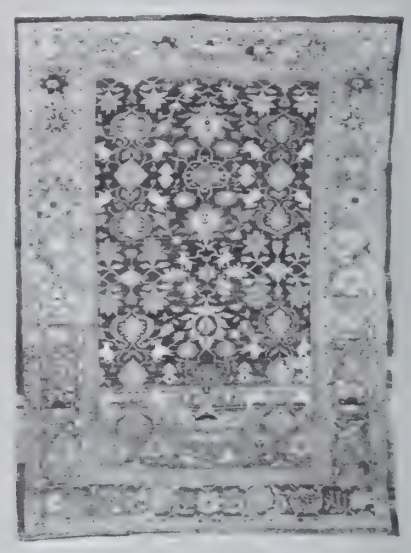

A Persian Sultanabad carpet (7' x 10') with an exquisite blue field diapered with beautifully drawn elements of animals and flowers in rusts, browns and ivories.

MATTHEW & ELISABETH SHARPE

Spring Mill, Conshohocken, Pa. 19428 (215) 828-0205

Rare round Chi[illegible] Export soup tureen and stand. Polychrome decoration front and reverse, rouge de fer finial and handles. 1770 - 1785. Height: 10½" Diameter stand: 14½"

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One of a fine set of four Hepplewhite mahogany side chairs with unusual palmetto open work splats. English, circa 1785.

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Rare William and Mary period burl walnut chest on chest having lifting handles and drop pendant brasses. English, circa 1690.
Width: 44" Height: 55" Depth: 21½"

GARRICK C. STEPHENSON

50 East 57th Street, New York, N.Y. 10022 (212) 753-2570

One of a pair of Chippendale mahogany lattice work arm chairs.
Circa 1770
Width: 25"
Height: 38"
Depth: 19"

A LA VIEILLE RUSSIE

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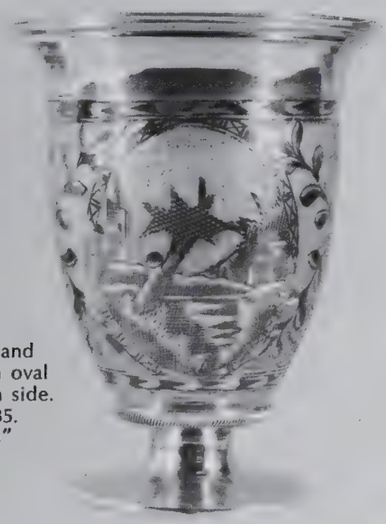

Gilded silver and niello cup with oval reserve on each side.
Moscow 1835.
Height: 3¼"

FRED B. NADLER

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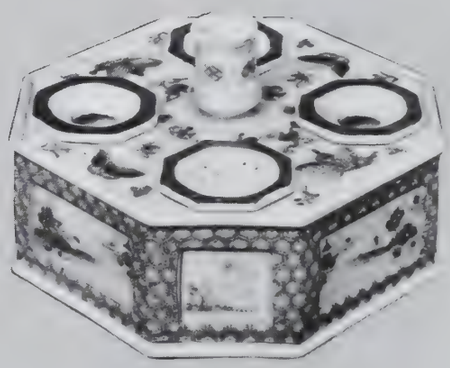

Rare Chinese Export porcelain desk set, 7 inches by 7 inches.
Chien Lung Period.

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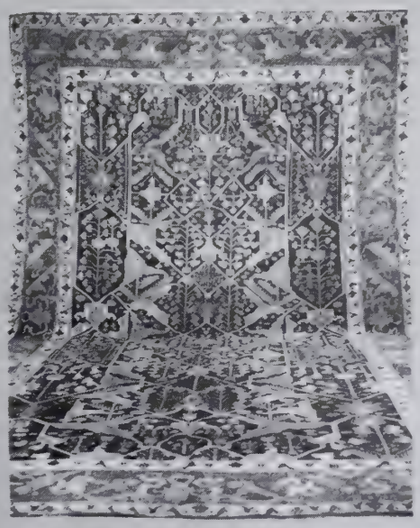

A nineteenth century Bidjar rug, having a garden design in clear, bright colors on a midnight blue ground. Size 17.6 x 10.7.

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Louis XVI mahogany and ormolu console dessert with marble top. French, circa 1780.
Height: 34¾" Width: 51¼" Depth: [illegible]
European Works of Art Catalogue II Five Dollars.

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Earle D. Vandekar *of Knightsbridge*

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A first period Worcester tankard, transfer-printed with the "Rural Lovers" and a rare version of "The Milking Scene", after Hancock. Circa 1765.

ISRAEL SACK INC.

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Chippendale mahogany corner chair, fine bronze patina. Massachusetts, circa 1760-80. Height: 31" Width: 30"

James Robinson INC.

15 East 57th Street, New York, N.Y. 10022 (212) PL 2-6166

George III period silver tapersticks. London 1765 & 1766 by Hannan & Crouch and Ebenezer Coker. Height: 6"

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Antique Tabriz prayer rug. 6.7 x 9.1 Delicate ivory "tree of life" on rust background. Accents of turquoise, pumpkin, brown and navy. Farsi poetry within navy border.

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English Welsh dresser of oak having an open top over the base of three drawers. English, circa 1710-20. Height: 74" Length: 72½" Depth: 21"

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A pair of Louis XVI ormolu candlesticks. Height: 11½"

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One of ten pieces to be sold from the celebrated St. Giles's Suite.
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Magnificent Imperial silver and hardstone casket,
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Wednesday, July 2 at 11 a.m.

The Castle Ashby Vases

Greek, Etruscan and South Italian Vases from Castle Ashby. The Property of The Marquess of Northampton.

The Northampton Amphora, 32.4 cm. high, circa 540 B.C.; Triton, Dionysos and satyrs.

This is the name vase, the best preserved and best decorated of the 'Northampton Group' of amphorae. The style is East Greek, but the Group has been variously assigned to Samos, North Ionia, South Ionia, the Cyclades and Etruria. It is likely that they were all made in Etruria by immigrant Ionian artists.

All sales subject to the conditions printed in the catalogue.

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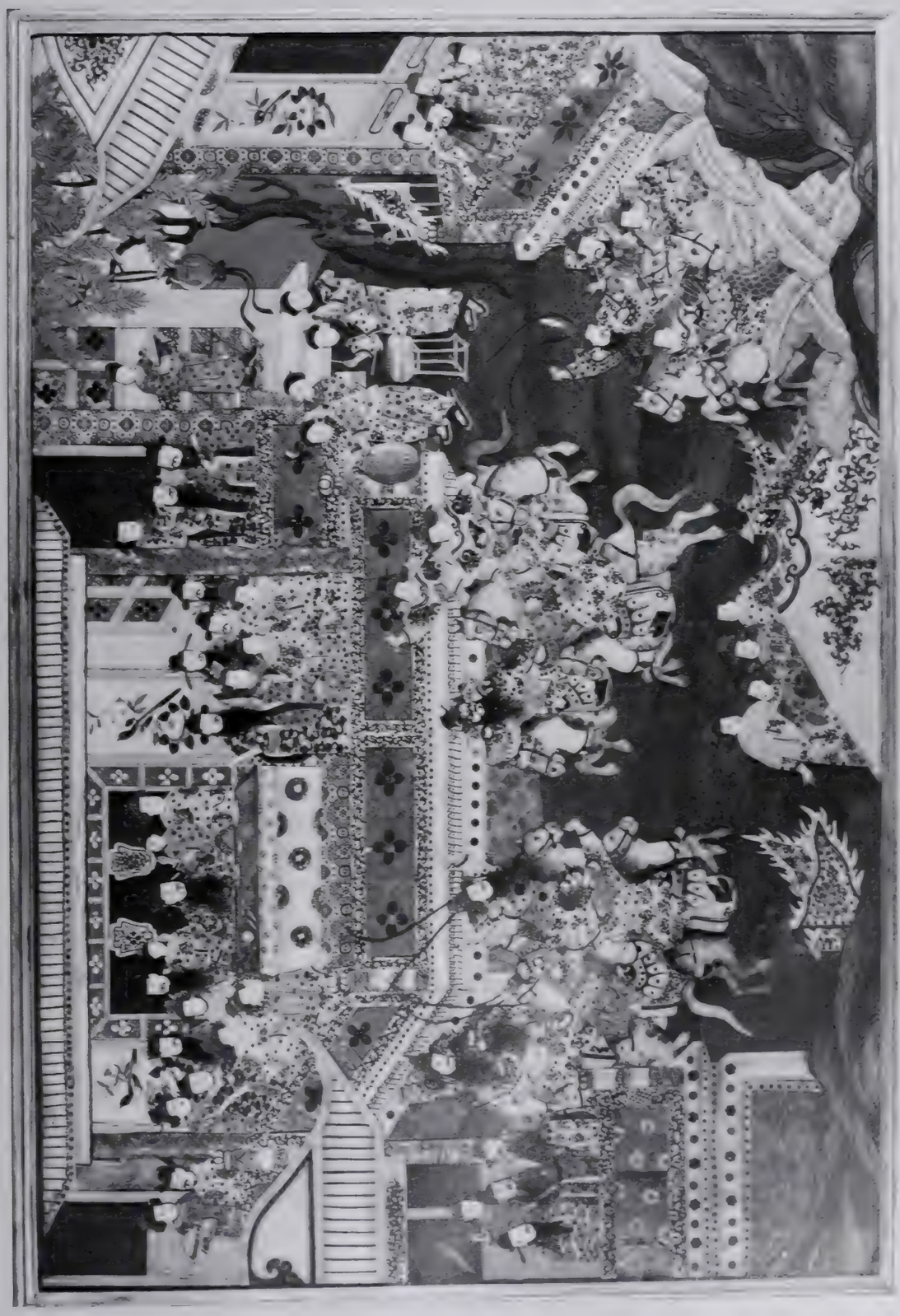

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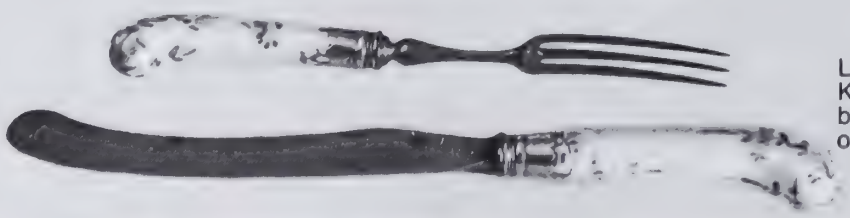

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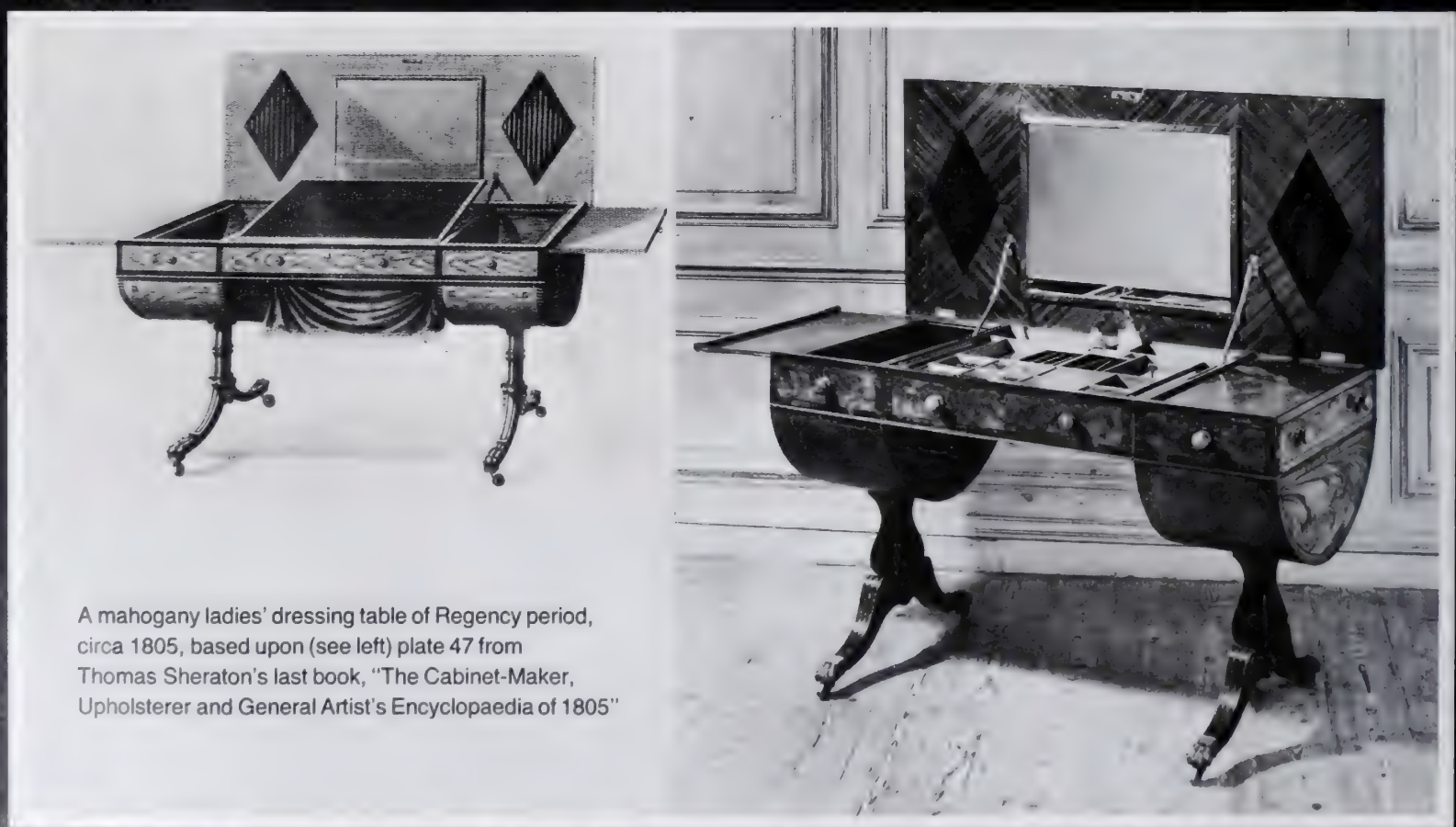
Robert Hennell. 1833. 22 ozs 16 dwts (4)



A mahogany ladies' dressing table of Regency period, circa 1805, based upon (see left) plate 47 from Thomas Sheraton's last book, "The Cabinet-Maker, Upholsterer and General Artist's Encyclopaedia of 1805"

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Signed and dated 1690

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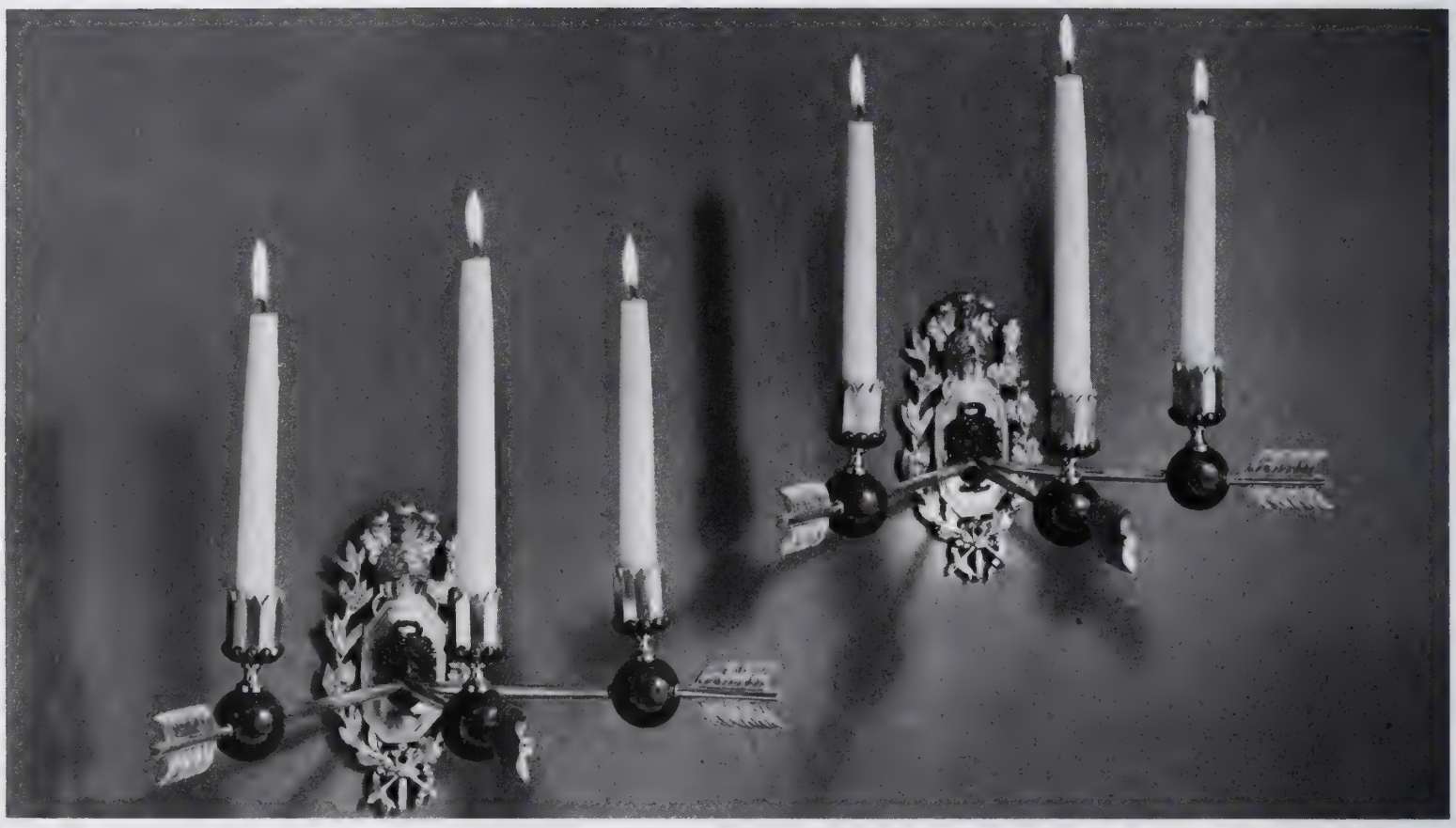

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Left: George II walnut bracket clock, the 7 ins. dial signed John Ellicott, London. 5-pillar movement with verge escapement and bob pendulum. Height: 18 ins. (46 cms).
Centre: Early George II ebony striking bracket clock by Daniel Delander, London. Pull quarter repeat on 6 bells. Date c. 1725/30. Height: 16½ins. (42 cms).
Right: A fine George III mahogany 3-train quarter-striking bracket clock by William Hughes, London. Date c. 1770. Height: 20 ins. (50.8 cms).

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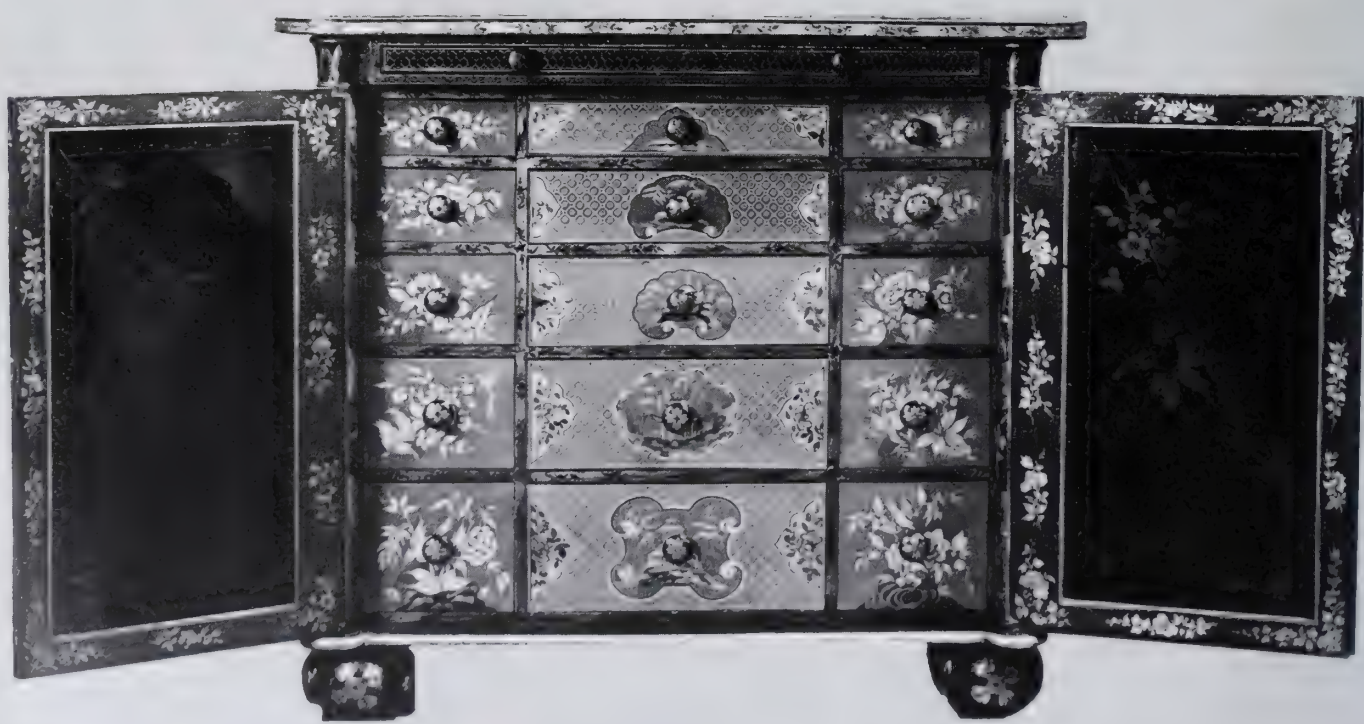

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Left to right:

10″ brass inlaid rosewood barometer by C. Galli, Waterloo Place, Edinburgh. Circa 1830.

Mahogany stick barometer by C. Blunt, Tavistock Street, London. Circa 1810.

10″ mahogany cross-banded barometer by James Renwick, 21 Charles Street, Hatton Garden. Circa 1830.

8″ mahogany barometer by P. Ortelli, Buckingham. Circa 1815.

Late 18th Century mahogany kneeholedesk.

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Over the last few years, Britain's primacy in the market has been severely challenged. A falling pound and an inflation-rid economy has meant that purchasing power has moved abroad and the trade has had to follow it. That the market has stayed in Britain in spite of this pressure has been to a great extent a tribute to the trade who have adapted readily to changed circumstances and been prepared to buy and sell in foreign markets where necessary, but still keeping their home base as the centre of operations and encouraging home market where possible. A strong pound and a soundly based currency could in the future mean that this process will be reversed. Meanwhile the British market still offers an unrivalled scope and choice to collectors in all fields of the art and antiques.

JULIAN AGNEW
President of the British Antique Dealers' Association

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Enquiries about this sale should be addressed to Michel Strauss

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An Italo-Franco pietra dura, marble, tortoiseshell and gilt-bronze table de milieu, 19th century

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FINE NINETEENTH AND TWENTIETH CENTURY EUROPEAN AND AMERICAN PAINTINGS

including property from the Hammond Museum, North Salem, New York, Mr. & Mrs. William Goetze, the Estate of Charles Boyer, property formerly in the collection of the Pasadena Art Museum, the estate of Nina Anderton, the estate of Violet Rosenberg, the estate of Eleanor Pinkham, property of Dorothy Guida, property of Patricia Guile Dabbs and many others

Nineteenth century works by Allegre, Béraud, Berne-Bellecour, R. Bonheur, Breakspeare, Breling, H. Burkel, P. Castan, Coppini, D. Cox, M. Dawson, Delacroix, Julien Dupre, Fauvelet, Fichel, W. R. Flint, Geffcken, G. De Hageman, J. Hare, C. E. Jacque, R. Jones, B. C. Koekkoek, F. Von Leemputten, C. Leickert, L. De Martelaere, A. Menocal, Van der Meulen, F. Moormans, G. W. Mote, C. Muller, E. Muller, R. Santoro, Scherrewitz, E. Schleich the Elder, G. Seignac, J. Skramlik, Van der Weele, Zampighi, Ziem and others

Impressionist and Twentieth century works by Appel, Arp, Bauchant, Beaudin, Bombois, Burliuk, Burkhardt, Dali, Dalou, Derain, Dufresne, Jean Dufy, Raoul Dufy, Dyf, Edzard, Eisendieck, Epstein, Etrog, Ferren, Forain, Galvan, Genin, Gen-Paul, Glucksmann, Gorky, Gottlieb, Graves, Guys, Jenkins, Kadar, Kisling, Kuniyoshi, Laurencin, MacDonald-Wright, Maillol, Martinez, Mathieu, Menkes, Moore, Nadelman, Olitski, Oliveira, Oudot, Ray Parker, Picasso, Pissarro, Rodin, Seago, Seurat, Soutine, Stamos, Valtat, Vertes, Vlaminck, Vuillard, Winter and others

American works including works by Blakelock, Braun, B. C. Brown, C. C. Cooper, Cornwell, Couper, De Yong, Fechin, Frishmuth, Gibson, Gaul, Gropper, Alexander Harrison, Hurd, F. T. Johnson, Koerner, Leigh, Lutz, Moses, Norton, Ream, Rockwell, M. Soyer, Walkiwitz, Waugh, Wiggins and others

Featuring the collection of American Western paintings of Dr. and Mrs. Franz Stenzel including works by Bierstadt, Dixon, Sydeny Laurence, E. S. Paxson, Roesen, O. C. Seltzer, J. H. Sharp, J. M. Stanley, Wieghorst and others

Jean Béraud, *La Bal Public (Le Bal Mabille)*, signed and dated 1880, 77.5 by 124 cm.

Heinrich Burkel, *The Approaching Storm*, signed, 48.3 by 67.3 cm.

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Mahogany Pembroke Table – c. 1765
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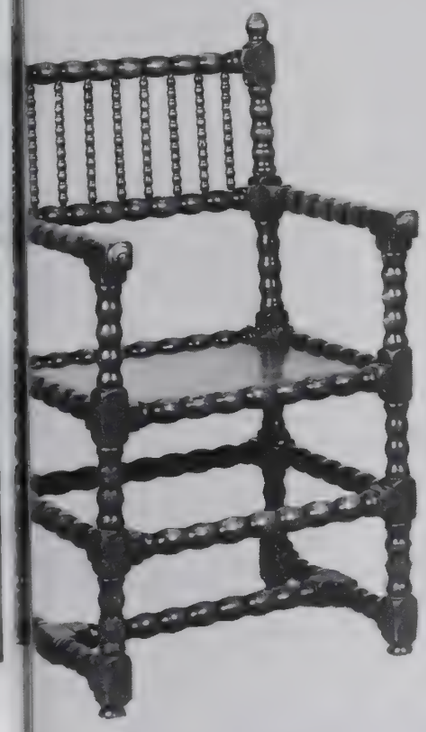
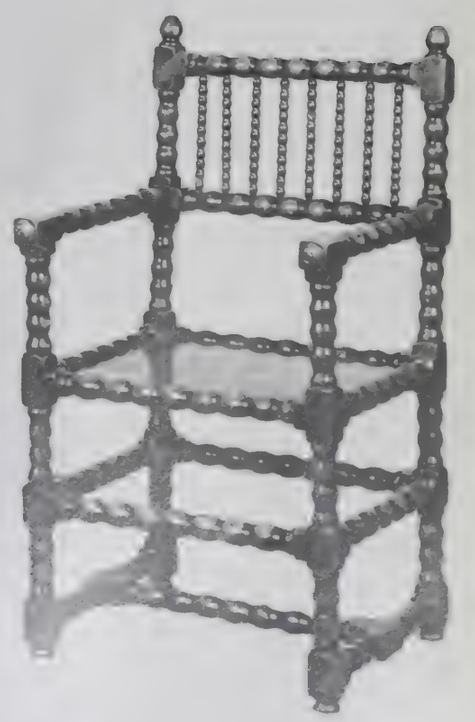


A PAIR of Fruitwood Armchairs –
c. 1660. 39" high

Walnut Centre Table –
c. 1680. 32½" × 22" × 28¼" high



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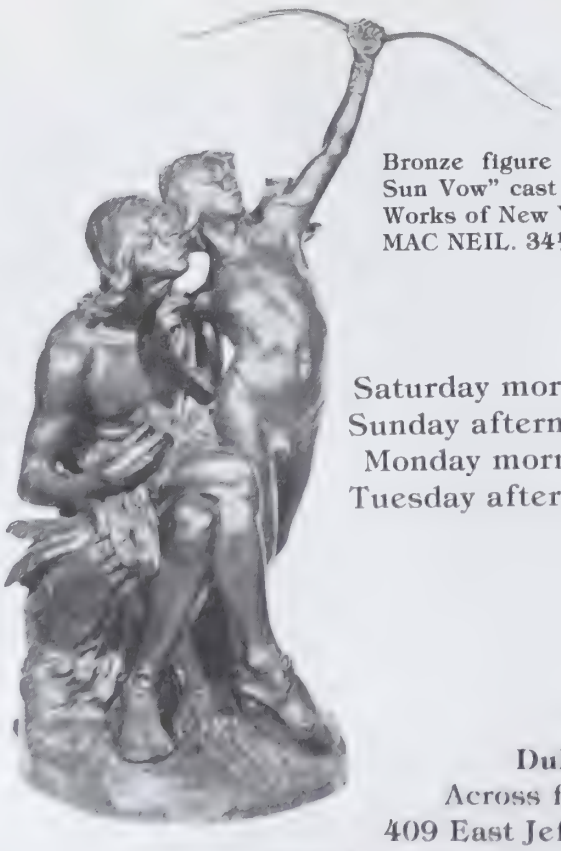

Bronze figure Indian group, "A Sun Vow" cast by Roman Bronze Works of New York, Signed H. A. MAC NEIL. 34½" high.

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Sunday afternoon, June 22, at 12 noon
Monday morning, June 23 at 11 a.m.
Tuesday afternoon, June 24 at 11 a.m.

Dore bronze and marble Fr
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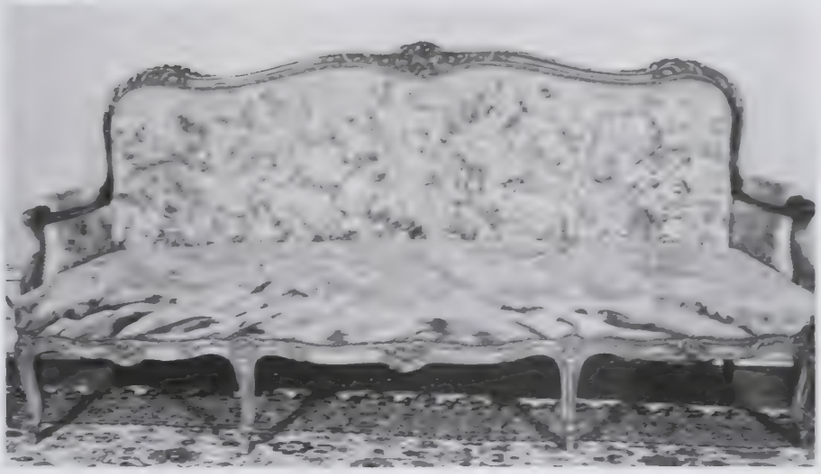
Antique French corner cabinet with drop front. With inlay work, and marble top 25¼" x 15½⅛ x46". Circa 1850.

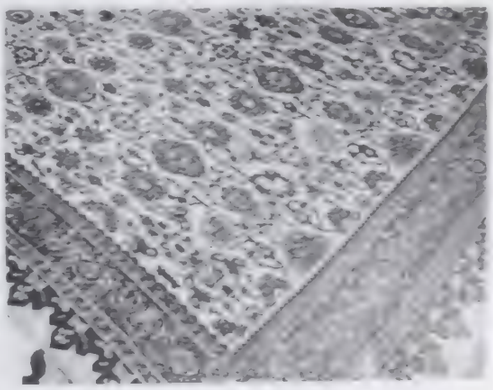
Lady's Poudreuse of fruitwood veneers with marquetry. Lift-up vanity mirror ;in center. Size 33¾" x 19½" x 30½".

of four hand carved s XV style open arm- rs upholstered in green brown Aubosson stry.



Louis XV style sofa of hand carved walnut. Upholstered in green and brown AUBOSSON tapestry, matching chairs at left. 7'8" long.

Oushak Oriental rug with five borders and cream colored background. 11'4" x 12'8" (Partial view shown)



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GARRARD THE CROWN JEWELLERS

Few of the many shoppers walking down Regent Street are likely to miss Garrard and Company, with its brilliantly lit window displays of fine quality silver in many different styles. What they may not know, however, is that the firm dates from the early eighteenth century and represents a continuing story of innovation and success.

Garrard and Company represent a rare continuity in the history of high quality silver making in England. Although Robert Garrard did not register his own mark until 1802, he had worked in partnership with John Wakelin since 1792. Wakelin's father, Edward, formed a partnership with George Wickes in 1747, and Wickes in turn registered his maker's mark at Goldsmiths' Hall in 1722. So Garrard have existed, in the same trade and in the same part of London, for two hundred and fifty-eight years.

Common sense, an element of aesthetic conservatism and a very keen eye for what people actually want to have in their homes are the main qualities which have ensured survival and success for Garrard. Their silver has never strayed very far from the conventional in terms of design. They were still working within the traditions of eighteenth-century silver making until the last years of Queen Victoria's reign, giving the same strict attention to finish and chased detail as they did in the 1720s. Even more remarkable, Garrard continued to make silver tea and coffee sets in the Rococo style as late as 1973. It is worth emphasising this shrewd adherence to classic patterns because a visitor to Garrard today might be forgiven for thinking them a quite new firm, so briskly have they kept pace with contemporary taste (not only that of their British patrons). Some of their recent work, notably that of William Tolliday, seems incredibly fanciful and bizarre, until one thinks back to the impact made by pieces which have now become Garrard 'classics', the Cotterill centrepieces for example. Gar-

Page 77)
Three items by Robert Garrard spanning the era of transition from the classical severity of the early years of the nineteenth century to the more fanciful era of William IV.
(Left to right)
Cheese warmer, 1805; vegetable dish, 1825; gilt coffee pot, 1832.

(Below)
Silver waiter by Robert Garrard bearing the arms of the Earl of Cardigan, 1827. Diameter: 24 inches.

(Below, right)
Equestrian centrepiece by Robert Garrard depicting the fight between Lord Balfour of Burleigh and Serjeant Bothwell, 1831.

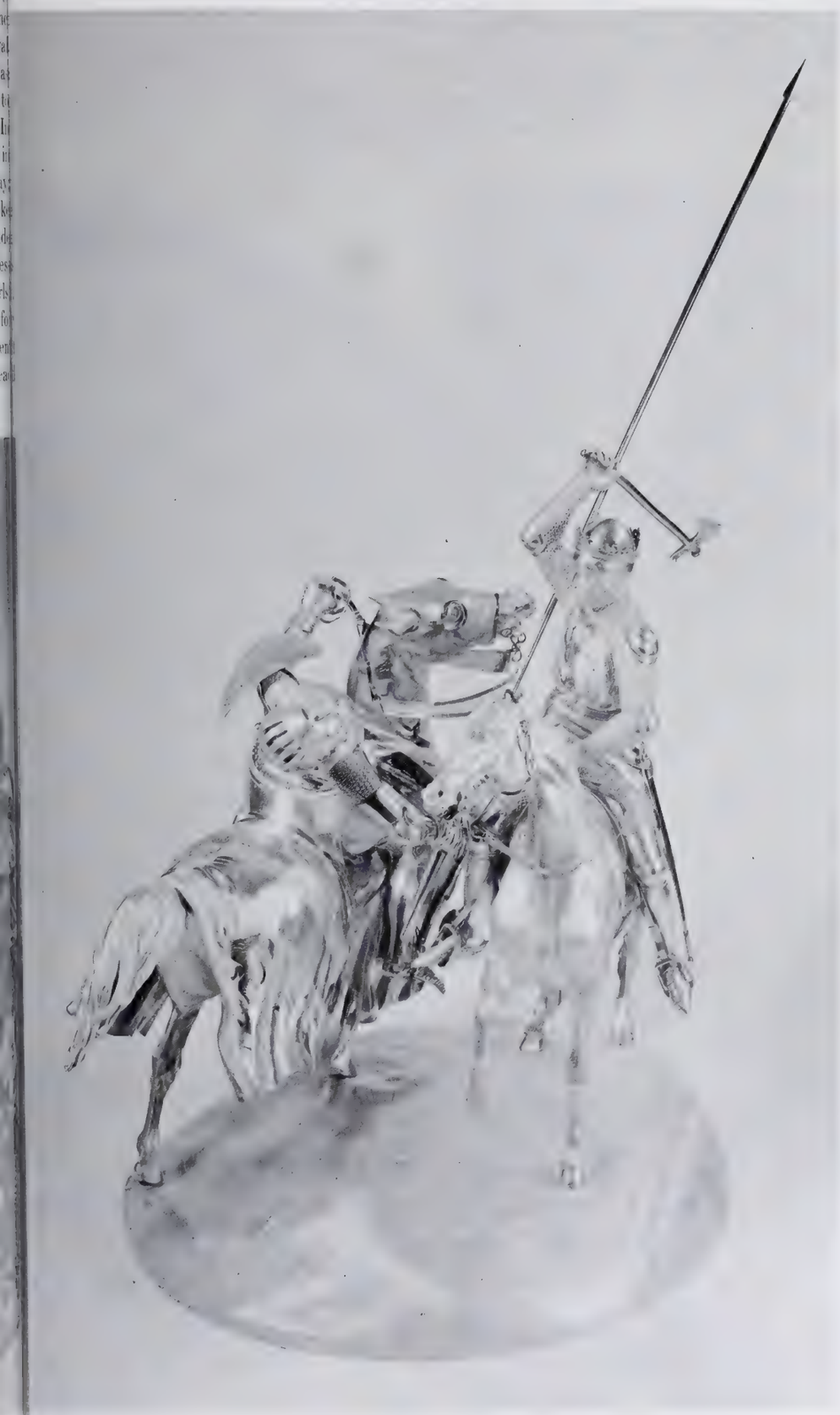
rard have developed a remarkable knack of displaying complex pieces of design whose craftsmanship and sheer excellence keep from being vulgar. This is as true of the 1830s as it is today.

Historically, Garrard's heyday was the reign of George IV and William IV. Robert Garrard died in 1818, and his sons, Robert II, James and Sebastian took over the business. Robert II registered his mark three weeks after his father's death, and three months before his twenty-fifth birthday. He was immensely ambitious, and clearly an exceptionally able businessman. He ran the firm for sixty-three years, and built it into an unassailable position at the top of the London trade.

One of Robert's first important commissions was to make additional pieces for the Duke of Wellington's magnificent dinner service, known as the Portuguese Service. This most handsome gift was unpacked in Garrard's workshop when it arrived in London in 1816, and it seems that Wellington was greatly impresse by their efficiency and skill in handlin these massive and awkward pieces o silver. At any rate, Garrard did mak additional pieces, although we now kno that other pieces were made at the sam time in Paul Storr's workshop as well.

Robert Garrard sensibly went straigh to the top for commissions. He sol commemorative medallions to mark th coronation of George IV in 1821, and b the accession of William IV in 1830 h was so well established in the Roya favour that his firm were appointed a 'Crown Goldsmiths' in succession t Rundell and Bridge, Paul Storr's firm. I the wake of this success, orders poured i from the wealthiest patrons of the day Garrard's order book must have read lik the Peerage. Notable pieces were mad for the Duke of Buccleuch, the Marques of Anglesey, and a galaxy of Earls Viscounts and others. One reason fo Garrard's success was the appointmen in 1831 of Edward Cotterill as hea

Centrepiece by Robert Garrard depicting the combat between Robert Bruce, King of Scots and Lord de Bohun at the battle of Bannockburn. The King is about to strike the fatal blow which disposed of Bohun and ruined my gude axe.



designer. It has always been (and remains) Garrard's practice to find a first class designer and keep him. Alex Styles, currently the principal designer, has been with Garrard since 1947. Similarly Cotterill stayed until his death in 1860. He brought to his work a vivid sense of the sculptural possibilities of working with silver; in particular he sought to use silver in different finishes to convey differences in textures between the living and the inanimate. His centrepieces are unique in this respect; they convey a sense of action, of muscular activity and control much nearer to sculpture in bronze than silversmithing. Cotterill was much admired, and much copied. Other firms produced the same kind of centrepiece, reflecting the contemporary craze for knights in armour and anything 'Gothic', but none were so inventive or capable of such refination of detail.

The apogee for Robert Garrard came in 1843. Six years after her coming to the throne, Queen Victoria appointed Garrard 'Crown Jewellers', which they have remained ever since. The accolade itself carries no precise meaning; although Garrard made items for a succession of sovereigns, it seems that the title 'Crown Jewellers' refers specifically to the task of looking after the Crown Jewels, and carrying out any necessary repairs to the Royal Regalia. Rundell and Bridge used the same title in George IV's time, again to make prospective patrons aware that they were charged with this prestigious task.

Garrard's were conspicuous at the Great Exhibition of 1851, showing a range of decorative silverware, including a number of the most inventive of their centrepieces. *John, Duke of Marlborough writing the dispatch of the victory of Blenheim* must have contrasted strongly with *Arabs of the Desert tracking travellers by their footmarks in the sand.* The Worshipful Company of Goldsmiths awarded Garrard's £200 for the centrepiece based on an incident in 'The Talisman' (one of several such pieces inspired by Scott's novels) which they regarded as the finest piece of plate exhibited (front cover). It would be a long task to list all the notable achievments of Garrard in these years, but mention should be made of the succession of trophies made between 1842 and 1849. The Chesterfield Cup of 1849 may well be the first piece of English silver to be decorated with scenes from the American West, perhaps in response to the vogue for Fenimore Cooper's tales.

Garrard was the first firm to specialise

(Left)
Wine cooler by Robert Garrard, 1825.

(Below, left)
Candelabrum by Robert Garrard, 1836. The upper tier of branches was added by Hennell's in 1872.

(Below)
Sideboard plate by James Garrard, 1893, inscribed to W. H. Barlow, designer of the new Tay Bridge, in 1902.

(Right)
Modern silver by Alex Styles, resident silver designer at Garrard since 1947.

in racing trophies as such, producing a wide range of vases, urns and figures for use as trophies for horse racing and yachting in the middle years of the nineteenth century. Most of them were massive and not at all to today's taste. Even at that time Garrard's were criticised for the vulgarity of these trophies, notably by the *Journal of Design and Manufacture*.

Robert Garrard died in 1881. His successor, his nephew James carried on the business until his death in 1900, a period of transition and decline in English silver making and design. Also Garrard's had to contend with the emergence of a formidable rival in the firm of Mappin and Webb, who became, by the late 1880s, the arbiters of fashion in the design of domestic silver. Garrard survived by doing what they had always done best, producing high quality wares in a conventional pattern that people were thoroughly used to. They kept the charge of the Royal Regalia, refurbishing the Crown Jewels for the coronation of Edward VII and later of George V. The long history of the firm as a family concern came to an end with the death of Sebastian Garrard, great nephew of the redoubtable Robert, in 1946.

Today the firm is still called Garrard, although the original company has been amalgamated with the Goldsmiths' and Silversmiths' Company since 1952. It still produces superb silverware very much in the tradition of Robert Garrard – trophies, symbols of public office, and every variety of domestic silver – in addition to orders of chivalry, gallantry awards and medals, Field Marshal's batons and other insignia. It is a truly fascinating place, affording as it does an insight into design, business practice and taste over two and a half centuries.

THE GETTY MUSEUM

The Director, Stephen Garrett, interviewed for The Connoisseur *by Aimée Troyen*

The challenge of spending the staggeringly large endowment left to the J. Paul Getty Museum by its namesake and founder may soon face Director Stephen Garrett. An architect who trained at Cambridge University, Garrett met Getty in 1968, while serving as a consultant on the oil magnate's property near Naples. In the early 'seventies he travelled frequently to Malibu, Calfornia, where he supervised the construction of Getty's new museum. An acute fear of flying prevented Getty – who had lived in Europe since 1951 – from ever seeing the museum, which opened to the public in January 1974. Two years later Getty died; Garrett succeeded him as director.

To date, the museum has not had access to the Getty bequest. A lawsuit brought by Getty's eldest granddaughter, challenging Codicil 21 of Getty's will, caused an initial delay in the probate. This codicil gives control of the endowment to the museum trustees; earlier codicils had vested this power in members of the Getty family. Although the granddaughter lost her case and a petition for appeal was denied by the Supreme Court of California, a subsequent suit has been filed by a second Getty relative. This action is still pending with no settlement in sight.

With a possible long wait ahead of them, Stephen Garrett and the museum trustees have time to think, and to plan their options for the future.

The endowment which Getty left to the museum – rumoured to be some seven million dollars worth of stock in the Getty Oil Company – is five times larger that the endowment of the Metropolitan Museum of Art. How does it compare to the endowment of other museums?
If and when we get the endowment it will make us the richest museum in the world.

Do you have any idea when the litigation will be settled?
No. As in all litigation, and even more so in America than in most countries, there is no end to where it can go. Unlimited legal proceedings could tie up Getty's estate for many years.

Is it true, however, that the Getty Museum has already drawn on some of its endowment?
Yes. The executors who are administering the bequest have allowed us to use some of the generated interest [dividends] for acquisitions.

Apart from acquisitions, in what ways has the Getty been growing or changing in anticipation of an increased source of funding?
We have been expanding our library, our photo archive and our conservation lab in the hope that they may some day become regional facilities. We have also initiated a scholar-in-residence programme; each year a number of distinguished scholars from this country and abroad will be invited to study and lecture at the Getty.

What about the physical expansion of the museum? The temporary and permanent exhibition spaces already seem inadequate.
We will certainly not be able to fulfill the opportunities made available by a vastly enlarged endowment unless we expand. We might possibly expand on the current property, but, more likely, we will expand elsewhere within the Los Angeles area.

And outside of Los Angeles?
I think it would be very nice to build a Getty Museum in London, but it is unlikely that the Board of Trustees would agree to do so with any sense of priority! There is a great deal to be done right here before we start spreading throughout the world. However, the concept of some day having outposts – or research centres – in other countries seems extremely desirable.

Let's get back to the question of acquisitions. Do you feel that the Getty's future purchasing power could upset the already inflated art market?
Most people honestly are not frightened that we're going to rape Europe. It would be extremely foolish for us to try to do so, since it would hurt ourselves as well as our colleagues. Our future is in collaboration rather than in personal elevation.

The Getty has strong holdings in the areas of Greek and Roman antiquities, French decorative arts of the seventeenth and eighteenth centuries, and Renaissance and Baroque painting. Do you hope to build a more comprehensive collection?
I personally don't see very much merit in doing so. That is the role of a large, civic museum. Our obligation is to do certain things and to do them extremely well. We're equipped to do this, we're skilled to do this and we may have the funds to do this.

Even with limitless funds there are certain kinds of objects that are just not available because they are no longer in private hands. What will this mean for the future of the Getty?
It means that we will be a different kind

(Page 82)
The J. Paul Getty Museum in Malibu, California. Reconstruction of the Villa dei Papiri, a first-century Roman villa that stood on the slopes of Mount Vesuvius overlooking the Bay of Naples.

(Page 83, left)
Regency Period Room, French, c. 1735, from the Hotel Herlaut. Purchased in 1971.

(Page 83, right)
The Director, Stephen Garrett.

(Below)
The Getty Bronze, probably by Lyssipus, Court Sculptor to Alexander the Great, fourth century BC. Acquired in 1977.

(Right, above)
Cabinet, late seventeenth century, French, possibly made at the Gobelins Manufactory, c. 1675. Purchased in 1977.

(Right, below)
Neo-classic Period Room, French, c. 1780. Purchased 1961.

of museum than the Metropolitan, the Louvre, or the British Museum. Those institutions have a fantastic head start on a museum which has only been in existence for twenty-five years and even then has been largely – almost entirely – at the private beneficence of one man. But collecting is only one aspect of a museum's responsibilities. My own view is that the most important obligation that a museum has is not to acquire but to display. We must look for ways to better elucidate both what we have and what other institutions have. In the long run it may be that helping others to exhibit and conserve their objects, and to educate the public about these works, will prove to be one of the major things we will accomplish.

Have other museums already approached you?
Yes, a great number of them, with a great number of proposals. We can't implement them at the moment; we're not yet equipped to do so. But hopefully, in time, we will be able to collaborate with other institutions in ways that will be mutually fruitful.

Proposition 13 has depleted the resources of a number of museums in California. These institutions – like those in many states across the country – must now heavily depend on the support of the federally funded National Endowment for the Arts and the National Endowment for the Humanities. Because of its substantial endowment, the Getty will be able to remain totally independent and free from concern over 'box office' attractions. Do you find this a particular challenge?
I find it fabulous. The release from concern over the number of people who visit the museum affords a vast opportunity. In most museums, directors are concerned about how many people come; it's the one hard statistic they can produce to convince museum supporters, supervisors and civic officials that they are doing a fantastic job. We don't have to look to anybody. It isn't at all that we don't want to be popular. Everyone likes to be loved and to think that there are hundreds of people coming in through the door; to a degree that is what a museum is about. However, there are a number of things that a museum should be doing which are not popular, which are not going to generate bookstore sales and so on. We have a special obligation to do those very things because we're able to do them and other institutions aren't.

Vhat are those kinds of things?
'ublications, for example. Most scholar- publications are expensive to produce nd have limited sales, but are very, ery important to a small number of eople. In the field of conservation, we ould initiate research that is too expen- ve to be undertaken by other institu- ons. We might also sponsor excavations road, since we have such a strong terest in Greek and Roman antiquities. art of the problem is that the scale of nds we might get is so vast that there n't anything we couldn't imagine doing we wanted to imagine doing it!

he building that houses the Getty's llection – a reconstruction of a first- ntury Roman villa that was buried by the uption of Mt. Vesuvius in 79 AD – has en called vulgar and ostentatious by any people. In 1974 you defended it by serting that the Getty's aim was to please e ninety-nine per cent of the public ho look at the museum and get a ther vivid impression, *rather than the* e per cent whose touchstone is solute honesty. *In a recent interview u said that you envisioned the museum a* scholarly research centre *that lcomed the public but did not cater ecifically to it. How do you reconcile ese views? Will the Getty strive to serve e public or the academic community?*
r us, the scale of possibilities in the ture is such that there is no reason why e shouldn't be able to do both. Further- ore, I believe that these aspects can be utually beneficial. Most big churches the world benefit from having a onastery or a nunnery attached to the eat cathedral. The services that are oduced for the general public are riched by the scholarly, academic fluence of the monastery or nunnery. the same time, the monastery and nnery benefit from being attached to a pular institution. The Getty needs to rve both the public and the scholarly mmunity. The only difference be- een it and most other institutions is at whereas others can't help but con- ntrate on popular appeal to the sad glect of certain scholarly aspects, we n do both. I think we can cater to the blic and to the academics and that the erchange between them will be very od.

Jessica Rutherford

PAUL FOLLOT

Furniture, bronzes, textiles, jewellery, silver, furniture - there was virtually no aspect of the Decorative Arts in France early this century which was not touched, even transformed, by the genius of Follot. In so far as firms in Britain and the United States of America sought to introduce contemporary French taste, it was largely Follot's designs that attracted them. His many-sided talents are now accorded the fullest respect by collectors of twentieth-century art.

Paul Follot's career spans the first three decades of this century, encompassing the rise and decline of both Art Nouveau and Art Deco in France. He was a cultured, elegant and charming man, an artist, musician and teacher whose personality and ideas on art are reflected in his work as a designer and *ensemblier*. The rich variety of styles which chararacterised this period confirmed Follot's own belief that no single style could possibly cater for the infinite variety of material needs, tastes and aspirations of modern society. With (in particular) Ruhlmann and the Compagnie des Arts Français, he dominated the traditional Art Deco movement in France during the '20s; like them he was convinced of the fundamental importance of the French decorative tradition in the creation of any contemporary style.

Follot's decision to become a designer was influenced by his father, Felix Follot, a successful wallpaper manufacturer who regularly exhibited in all the major exhibitions, including the 1900 Paris Exhibition. Felix was something of a philanthropist and played an important role in the foundation and development of the Société d'Encouragement à l'Art et à l'Industrie. Paul Follot became a student of the designer and teacher Eugène Grasset, whom he later succeeded as Professor of the advanced course in Decorative Arts in the school in rue Madame in Paris. Some of Follot's earliest designs, illustrated in 'Art et Décoration' in the late 1890s, reveal an initial interest in Pre-Raphaelite and mediaeval art. After leaving Grasset he devoted himself to sculpture. He considered that students were trained to see 'flat' and not in three dimensions – a failing in the design teaching programmes that he hoped to rectify in his

wn case by a self-imposed course in nodelling; and as a result decorative arving in high relief or in three dimenions became a characteristic feature of is furniture.

In 1901 Follot began to design ronzes, jewellery and fabrics for Meierraefe's shop La Maison Moderne. Two ombs made of shell, decorated with namels and precious stones were selected by Gabriel Mourey for illustration in ne French section of 'Modern Design in ewellery and Fans', published as a pecial issue by *The Studio* in 1902. It as possibly for Meier-Graefe that he esigned the superb silver-plated coffee ervice (7) which was displayed in his udy room shown in the first salon of ne Société des Artistes-Décorateurs in 904. This was Follot's first complete nterior to be publicly exhibited. The alls were divided into panels, each ecorated with a single buttterfly motif nd the furniture, comprising a sideoard, desk, *étagère* and chairs, was Art ouveau in style.

Art Nouveau was at its peak while ollot was a student, and inevitably it fluenced Follot's early designs; later, however, he considered it a relatively unimportant phase in his artistic development. Looking back some twenty years later he harshly condemned it as an artificial style that provoked at the same time both hilarity and revulsion. He criticised its protagonists' literal description of natural forms in inappropriate materials, echoing Grasset's view that materials impose limits on the exact representation of natural objects, and that these limits must be respected.

Following the demise of Art Nouveau during the early years of this century, design in France had become directionless. Threatened by achievements from *beyond the Rhine,* brought home by the Munich Decoraters' Exhibition at the Salon d'Automne in 1910, French designers and industrialists were anxious to reestablish their pre-eminence in Europe. French nationalism was shaken by the unity of conception, the *Germanness* of the Munich Decorators' interiors. Some designers attributed the failure of Art Nouveau to the excessive individualism of its exponents; a possible solution, as sought by the Compagnie des Arts Français, lay in combining individual activi-

(Far left)
1: Photograph of Paul Follot taken in the early 1920s.

(Centre)
2: 5 rue Schoelcher, Paris, designed by Follot and Pierre Selmersheim, 1912/4.

(Below)
3: Silver-plated service designed for Atelier *Pomone. Impressed: Pomone', c. 1925. Private Collection.*

ties in different fields to create a French national style based on tradition. To Follot such an idea was anathema; although he believed that any modern style must evolve out of tradition, he considered that the French were supreme individualists, who produced original and unique designs (unlike their German rivals).

Follot was not only a designer but also a teacher and theoretician. He was radically opposed to the views of some of his contemporaries, in particular the theories of Le Corbusier and the members of the Union des Artistes Modernes. Follot considered decoration to be an essential part of design; decoration was necessary in his and every epoch. As the conditions of civilised life became more artificial, the role of art in satisfying the spiritual needs of man became more important. For Follot there was no difference between fine and applied Art; there were only Works of Art. Art contained two basic elements: one common to all men at all times, ensuring universal understanding, and another and more important element peculiar to a man or race that expressed individuality, an element inspired by the needs an aspirations of the society of the time Follot's belief that modern art was no the enemy of past traditions but rather a extension of them is clearly revealed i his designs of this period. The interior h executed for the annual exhibition of th Société des Artistes-Décorateurs in 190 marks the emergence of a new styl devoid of any Art Nouveau eccentric ties. It was furnished with lemonwoo furniture inlaid with ebony and oliv wood with gilt bronze fittings; the interio was well-proportioned with an emphasi on horizontals and verticals creating calm harmonious atmosphere, far re moved from his awkward, agitated in terior of 1904. Recognising Follot' talent and possibly also the establish ment of a new style, the Musée des Ar Décoratifs acquired several pieces fron this room for their permanent collection

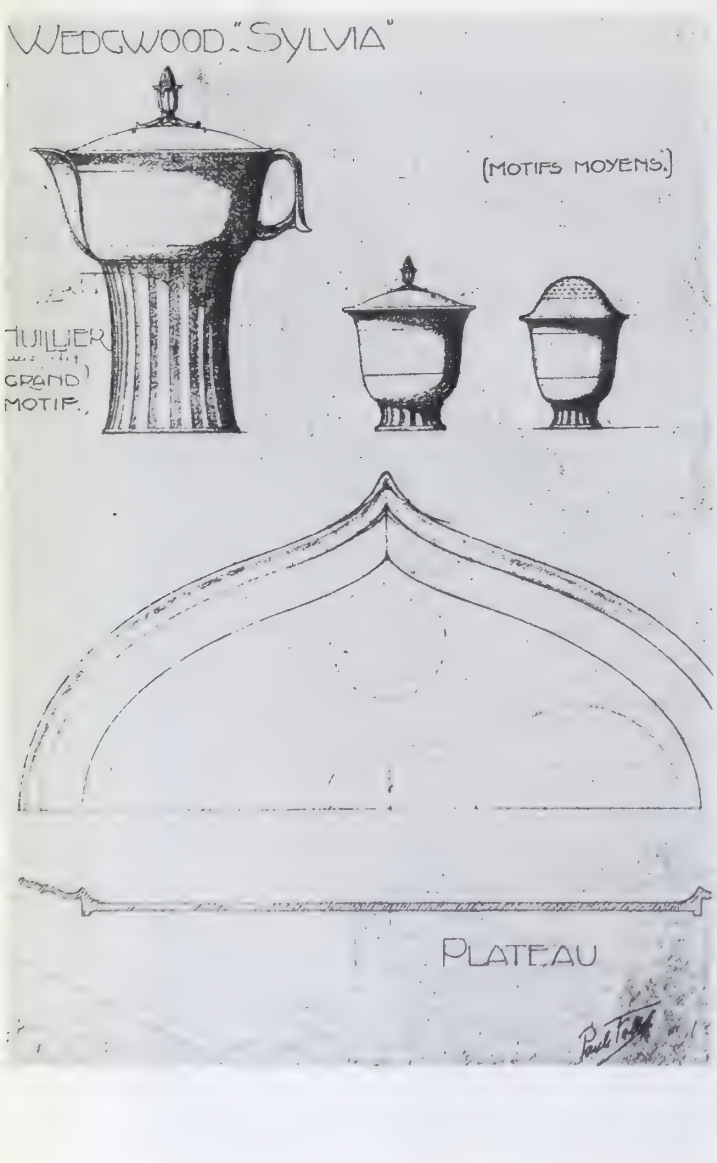
As a founder-member of the Sociét des Artistes-Décorateurs Follot regular ly displayed his work in their annua exhibitions. He contributed also to man international exhibitions, including thos at Turin in 1911 and Munich in 1913 With the assistance of the architec Pierre Selmersheim, he designed hi studio and home at 5 rue Schoelcher Montparnasse, Paris, which was com pleted in June 1914 (2). In the manne of the *ensemblier* or *architecte-décorateu* he designed every detail of the interior furnishing it with elaborately carved an gilt furniture, upholstered with rich bro cades with appropriate carpets and sten cilled wall coverings.

Follot's style was formed during th five years prior to the outbreak of War i 1914. As a natural reation against Ar Nouveau he turned to eighteenth-cen tury Neo-classicism as a source of in spiration in his search for balanced archi tectural forms *des architectures calmes beaux aplombs*. His furniture in basi structure conformed to such traditiona types as the *commode, guéridon, consol* and *chaise gondole;* he emphasised th importance of cabinet making in th eighteenth century both as a craft whic fostered individual skills and as a sourc of various materials which he specifie for his own projects. For although Follo appreciated the importance of under standing the materials for which one wa designing and techniques of production he was not himself a craftsman. Hi furniture was made to his specification by cabinet makers; his characteristi carved and gilt wood decorations wer executed by Laurent Malchlès o

(Below, right)
5: Frontispiece of a booklet on the Pomone Pavilion at the 1925 Paris Exhibition of Modern Decorative and Industrial Arts, showing the Pomone trademark of the fruit tree.
Private Collection.

(Far right)
4: The design studio at Atelier *Pomone, Le Bon Marché, Paris, c. 1925.*

(Below)
6: Design Sylvia for Wedgewood, 1911/14. Wedgwood Museum, Barlaston, Staffordshire.



uénot; his fabrics by Cornille et Cie; his arpets by Marcel Coupé or Savonnerie; is tapestries by Aubusson, and his eramics by Wedgwood or Limoges.

By 1911 Follot was sufficiently well stablished to attract the attention of ecil Wedgwood, then the director of Vedgwood. He commissioned Follot to esign for them a range of ceramic rvices. For three years Follot rearched this project, but his activities ere interrupted by the outbreak of war. was not until after the war in 1919 that s pottery and porcelain designs were ut into production. His designs were laptations of traditional forms withylised fruit and leaf patterns enhancing e basic structure. The designs for ree services–*Pomona, Sylvia* and *albia*–are housed in the Wedgwood chives. 'Pomona', the Roman goddess fruit and fruit trees, was later gallised by Follot to 'Pomone', the name ven to the new design studio at Le Bon arché; its symbol was a tree laden with uit (5). Strangely, few examples of the ollot/Wedgwood partnership have to te come on the market; there may be any which have passed unrecognised.

In 1923 Follot became director of the newly established Atelier d'Art at the Paris department store, Le Bon Marché. This new modern design studio named Atelier Pomone was following, like several other major Paris stores,the lead set by Le Printemps in 1912 in establishing Primavera. Four major department stores – Le Bon Marché, Le Printemps, Le Louvre and Les Galeries Lafayette – played a key role through their modern design sections in promulgating the Art Deco style and winning the confidence of the public. At the International Exhibition of Modern Decorative and Industrial Arts held in Paris in 1925 Follot presented *Le Pavilion Pomone,* showing various complete 'Pomone' interiors. Atelier Pomone sold a large range of interior furnishings – wallpapers, textiles and fabrics, furniture, metalwork and ceramics. They were designed either by Follot or by his design workshop under his supervision, or elsewhere were commissioned by him – as for example fabric designs by Germaine Labaye, Madame Schilf and Dumouchet.

Follot's contribution to the Paris 1925 Exhibition was not limited to the Pomone Pavilion. He designed the antichamber for l'Ambassade Française and three pianos for Pleydel, displayed in the Maison Pleydel and the Pomone Pavilion; indeed he had designed for Pleydel as early as 1909. The Pavilion de Roubaix-Tourcoing, representing the textile industries of Northern France, contained some of Follot's designs for La Manufacture Française de Tapis et Couvertures and for Lothoios-Laurent et Cie. The potential of the Paris 1925 style was immediately recognised in America, publicised by the excellent purchases made by the Metropolitan Museum in the '20s. In 1925 Schumacher, the fabric manufacturer, displayed a modern French interior designed for them in Paris by Follot, Dubocq, Brandt and Lalique. New York department stores such as Macy's and Lord and Taylor, were willingly converted to the new decorative style and imported modern European objects; in England the response was more cautious.

On the initiative of Lord Waring, the London firm of Waring and Gillow decided to establish a Modern Art department following French examples. It was to be directed by Serge Chermayeff, who invited Follot to join him. Various attempts had been made by English firms to introduce French design into England; it was not until December 1928 that French contemporary decorative arts were brought to the attention of the English public on a large scale. Jointly Follot and Chermayeff organised an enormous exhibition of some sixty rooms of modern interiors displayed on the premises of Waring and Gillow in Oxford Street, London, from December 1928 to January 1929. Henry Dowling in 'A Survey of British Industrial Arts' published in 1935 recorded the importance of this exhibition and its influence on the development of interior decoration in England. Follot rarely visited England; he directed the Paris branch of Waring and Gillow, exhibiting in 1929 a sumptuous dining room at the Salon des Artistes-Décorateurs. The Paris correspondent of *The Morning Post* on 22 July described it as follows: *As of right, the place of honour at the show was given to completely furnished rooms, and of these undoubtedly the finest was a dining room by M. Paul Follot, executed by Messrs. Waring and Gillow. Coral wood and sycamore were here used for table and chairs, the latter being upholstered in rich orange, and the former laid for dinner with*

a cloth. This combination set in walls covered with lacquered wood panels, with scenes of exotic plants, birds and beasts, gave an indescribably rich effect. Such a dining room, indeed, could only be used by princely persons (8).

This interior, though more monumental than some of his earlier designs, illustrates his life-long concern for richness and elegance in terms of materials and decoration. His repertoire of decorative motifs was drawn from nature, in particular flowers, fruits, garlands and cornucopiae abstracted into decorative designs appropriate to the material. He invariably decorated the legs of chairs and tables with fluting, and apron sections with scallop motifs, a favoured decorative motif also on metalwork. His more elaborate furniture, as in the interior of rue Schoelcher, was carved, gilt and lacquered; otherwise he chose light woods such as sycamore or lemonwood inlaid with ebony, fruitwoods, ivory or mother-of-pearl. His designs for furniture, fabrics and ceramics always retain a strong traditional element. Like Ruhlmann, he continued the French cabinetmakers' practice of branding his furniture, partly because of its traditional associations and partly perhaps because he believed furniture should be sold under the name of the designer rather than that of the maker or retailer.

By the late '20s the highly decorative Art Deco style was becoming overshadowed by the more 'rational' style subsequently termed Modernism, a change in taste exemplified by the appointment of René Prou as Follot's successor at Pomone. Follot remained resolutely opposed to Modernism, describing its exponents as extremists. In a lecture he gave to make the opening of the Waring and Gillow exhibition in 1928 he stated his views firmly (if not in the most idiomatic English): *The theory of this school is that our Art ought to be inspired by the characteristics of our epoch: mechanism, speed and business. In consequence the home it offers is directly inspired from the laboratory and the factory, with incomplete installations having only as furniture pieces of metal, glass tables, cold lighting, pink and faded colours, forms exclusively geometric and no ornament.* Rather than reflect the bustle and speed of modern life, the machine or the factory, the home should provide spiritual equilibrium and serenity: *in our interiors only by curves should we give diversity and charm, because they alone evoke life where all is curved.* That Art must try to evoke, but not copy, life and nature was an important idea in Follot's theories on the Decorative Arts; the achievements of technology should be seen only as a means and not as a source of inspirations for artists.

After the collapse of the Waring and Gillow modern design venture in 1931 Follot continued to work intermittently, hampered by ill health, until his death in 1941. One major project was his design for an *appartment de luxe* for the French liner Normandie, commissioned by the Compagnie Générale Transatlantique.

Even in the late '20s and early '30s, when many designers and manufacturers were conforming to the prevailing taste for more austere, undecorated furniture, Follot remained resolute. He was unmoved by the Modernists' argument that decoration was neither useful nor necessary; in the same lecture he declared *we know that the 'necessary' alone is not sufficient for man and that the superfluous is indispensable to him . . . or otherwise let us also suppress music, flowers, perfume . . . and the smiles of ladies!.*

(Above quotations by courtesy of the Avery Library, New York.)

(Far left, above)
7: Silver-plated service, engraved signature, designed by Follot 1901/4. Michael and Jackie Pruskin.

(Far left, below)
8: Dining room designed by Follot for Waring and Gillow; exhibited in 1929 in the Salon des Artistes-Décorateurs in Paris.

(Left)
9: Dressing table and chair in carved and gilt wood, originally designed by Follot in 1913 for Germain Lubin. The model was repeated after the War and exhibited in the Salon des Artistes-Décorateurs in 1920. Branded signature on both pieces. Royal Pavilion, Art Gallery and Museums, Brighton.

(Below, left)
10: Vase Pomona *designed for Wedgwood, revised shape, 1914, impressed* 'Wedgwood'. *The Follot Foundation.*

(Below)
Fabric, printed linen, designed for Atelier *Pomone, c. 1925. Royal Pavilion, Art Gallery and Museums, Brighton.*

Philippe Garner

JEAN CHAUVIN

Chauvin courted obscurity for over half a century. Now, only a short time after his death, it is possible to look at his work objectively, to recognise its originality and importance against the mainstream of sculptural activity in France in a formative period. Chauvin's talent was an original one, and we are sure that his work will come to rank alongside that of other much better known sculptors.

Obscurity would appear to be the least attractive fate to any artist of real talent. Yet in the case of Jean Chauvin, despite his exceptional ability which has, in the eyes of critics over several decades, set him alongside some of the foremost sculptors of the twentieth century, the very opposite is the case. For half a century Chauvin systematically shunned personal publicity, refusing to be photographed or give interviews. Available biographical information is virtually non-existent. A handful of determined patrons have organised exhibitions of his work, including an important show at the Galerie Maeght in 1949, yet the man remained a deliberate mystery, and this, combined with his relatively small output, kept Chauvin's name out of the limelight which he deserved.

Critics and commentators have repeatedly drawn comparisons between Chauvin and other abstract purists such as Brancusi or Arp. Whilst Chauvin's work has qualities often quite different from those to be found in the work of such contemporaries, the similar paths which he has followed in his pursuit of expressive forms explain the systematic association with the foremost of abstract sculptors. Jacques Lassaigne, Conservateur en Chef of the Musée d'Art Moderne de la ville de Paris, has, for decades now, praised Chauvin's work, describing him in 1949 as *One of the least recognised and the most worthy sculptors in France today.* The Musée d'Art Moderne de la Ville de Paris has two examples of Chauvin's sculpture in its collection, whilst the Musée National d'Art Moderne has acquired eight of Chauvin's

culptures and examples can be seen longside the work of his better publi-ised contemporaries. The museum has lso been given by the sculptor himself ne hundred and fifty-seven maquettes. hese were executed in clay or plaster as iniature designs for the final work in ood, stone or bronze.

Chauvin has done his utmost to ob-ruct the appreciation of his work and it as something of a coup for the art orrespondent on the Paris newspaper aris Presse to secure a brief interview ith the artist. This was in 1962 on the ccasion of the opening of the Biennale e Venise in which were included thirty-our sculptures and a dozen drawings by hauvin, an exhibit eulogistically des-ibed in the catalogue, prefaced by Jacques Lassaigne, with the opening words *At last homage is paid to a great sculptor. . . .* The sculptor's reluctant, staccato answers to the journalist's questions reveal certain facts of interest and certainly give the impression of a man who found difficulty in communicating with others. We are given a hint that Chauvin's apparent indifference to opinion is not altogether genuine in his claim that the Biennale results were rigged against him in favour of Giacometti. Of more practical interest is the information that Chauvin had executed only a small number of sculptures over a long working career. When asked how many, his reply was *Sixty, one each year; and some took me two years.* We learn also that the Venice show was not Chauvin's

(Far left)
Pencil sketch, evocative of the architectures baroques.
Mr. and Mrs. Robert Walker Collection.

(Below, left)
Jean Chauvin photographed in his garden with two sculptures, including Le Buisson Ardent, *Paris, c. 1970.*
Photograph: Villand et Galanis.

(Below)
Le Buisson Ardent, *polished stone.*
Mr. and Mrs. Robert Walker Collection.

(Below)
La Métamorphose, *1906, Chauvin's earliest known work, executed in elm. Mr. and Mrs. Robert Walker Collection.*

(Right)
La Toilette, *1909, Japanese ebony. Mr. and Mrs. Robert Walker Collection.*

doing, but the idea of Alex Maguy, who had bought an important part of the sculptor's *atelier*. Maguy's name recurs in Chauvin's story as one of his major patrons, alongside that of Robert Rey. Rey was aware of Chauvin's talent as early as his first meeting with him in 1912 and wrote enthusiastic prefaces to the catalogues of early exhibitions of his work in 1928 and 1936. It was Rey who organised the major 1949 retrospective at the Galerie Maeght. After this date Rey was prevented by illness from taking such an active role in attempting to reconcile Chauvin to the idea of a public. Alex Maguy became the next major driving force behind Chauvin, organising a major exhibition at the Galerie de l'Elysée in 1960. Maguy developed a strong admiration for Chauvin's talent and, in buying out his *atelier* before th 1961 Biennale de Venise, declared h faith in the sculptor's importance. Asi from such keen patrons as Rey ar Maguy, Chauvin has enjoyed regul support from the pens of many critic including Georges Hugnet, perhaps be known for his association with the Da and Surrealist movements, who wrote critique full of praise for Chauvin drawings.

Jacques Doucet, the couturier who, the 1910s and '20s, put together one the most important collections of conten porary art amidst furnishings by Eilee Gray, Pierre Legrain, Marcel Coard an Pierre Chareau, added a cubistic woode sculpture by Chauvin to a collection th included works by Modigliani, Braqu Picasso, Laurens and Picabia, side b side with examples of the primitiv African masks and artefacts from whic early-twentieth-century sculptors d rived so much inspiration. Pompon an Le Corbusier were the successive owne of one of Chauvin's early baroque cubi fantasies. Examples of the sculptor work are included in the collection of th Baron Dumesnil and in the Hirchhor Collection, New York.

Jean Chauvin, hiding in self-impose obscurity until his death in 1976, w born on 30 March 1889 at Rochefort s Mer, Charente Maritime. He enrolled the Ecole des Arts Décoratifs, Paris an at the Ecole des Beaux Arts, where h was the pupil of Antonin Nercié. He ha lived in Paris since 1908, modestly an effectively, alone. San Lazzaro, writin in 1938 gave an idea of the sculptor lifestyle – *I visited Chauvin in his* atelie *in the Malakoff district. He was preparin to leave for a fishing village near L Rochelle. 'I can't work here. Not only do lack space, but, if he were to hear me makin a noise, the landlord would throw me out'. dingy room . . . is his workshop. All alon the walls, one after the other, on side tabl are fifty or so sculptures in wood or i plaster that no one has ever seen, on whic no critic, with the exception of Robert Re an old friend of the sculptor, has ever passe judgement.* San Lazzaro remarked wit regret that despite two exhibitions, on in 1929 at the Sacre du Printemps, th other in 1936 at the Galerie Jeann Bucher, Chauvin had never played t the critics and commented with regr . . . *that certain of the plasters in th* atelier *could perhaps today be bronzes.*

Some twenty years later, in 195 nothing had changed for Chauvin and a art correspondent reviewing his exhib

ion chez Suzanne de Coninck described he sculptor as . . . *ce solitaire de Malkoff, enfermé dans son modeste* atelier *de a rue du Chalet*. In this year, however, he lid enjoy the honour of a joint exhibition t Yverdon in Switzerland with Arp Brancusi, Duchamps Villon, Gonzalez, Laurens and Pevsner.

Frustrated in attempts to learn anything of the sculptor, one must turn to the bjects created, and these reveal certain bvious themes. Chauvin's earliest nown sculpture is a small wood carving f 1906. Entitled *La Métamorphose* and xecuted in elm, it represents, in highly tylised forms, a naked female body merging from a heavily robed figure nd establishes the obsession with senual and often overtly erotic forms that as to become a constant thread through he majority of his creations. *La Toilette* f 1909, executed in Japanese ebony, ows a significant advance in the pursuit f abstraction, exploiting carefully balnced geometric forms. The almost total eparture from figurative reference inolved no loss in the sensuality implicit in e subject into a disciplined balance of irves and rounded geometric forms that vokes a positive response and repesents a remarkably advanced sculpral statement for this date.

Chauvin evolved his personal abstract yle during the very early days of ubism and he pursued his sculptural emes in a style virtually unchanged ntil after the Second World War, when e first exhibited his *architectures baroques*. These he executed first in plaster fantastic, impossible, spiralling structres defying laws of construction and of gic, Escher-like creations that combine sense of the unreal with a totally nvincing, daunting, solid and sinister esence. Chauvin is always concerned th the pursuit of purity of form, though s *architectures* confirm that his concept purity does not implicitly demand total mination of sculptural detail. Even his parently most simple works often inlve references to human form, swollen rves of breasts or buttocks or even nitals. Yet Chauvin steers a very fficult course, for the shapes he creates e never specifically rendered as man; they could best be described as rallels, and it should also be stressed at Chauvin's sculptures have a strong ctile attraction and the sculptor is very are of the appeal to touch as well as to sion.

Chauvin's concern for perfect, luxurious surfaces explains his small output. His creations were executed patiently in rich hardwoods, often with finely figured grains, polished and patinated by the sculptor with all the concern of a *grand ébéniste*. The pursuit of perfect surface led Chauvin on at least one occasion to employ the services of Dunand's workshops to give his work the rich, smooth gloss of lacquer. A proportion of Chauvin's sculptures were executed in polished stone and he also conceived sculptural forms specifically to be rendered in polished bronze. Chauvin's concern for surface quality dictated the relatively small scale of his creations. Only very occasionally did he work on a very large scale. The monumental form ten metres high which he designed and executed for the Paris Exhibition of 1925 demonstrated that his powerful conceptions could be rendered on a giant scale to considerable effect. Other large-scale sculptures were created for the prestige liner, the *Normandie*, and for the Paris Exhibition of 1937.

Chauvin set himself a difficult task in attempting a style at once undeniably abstract and yet filled with allusion. A commentator of 1946 explains how Chauvin can . . . *create objects within the geometry of which is effortlessly distilled a quality of poetic mystery. Objects such as that massive block of polished ebony, black and lustrous, like Edgar Allan Poe's* Raven, *or like the calm block conceived by Mallarmé as a tombstone for Poe. A strange attraction emerges; for all its discretion – for Chauvin's art is . . . one of discipline and austerity – this attraction is nonetheless effective and disturbing.* The

(Below)
Puissant et Solitaire, *1939, Cuban mahogany. Musée National d'Art Moderne, Paris.*

(Right)
Jouissance, *1935, lacquered in black in the Dunand workshops. Private Collection.*

(Far left)
Illusions, *1923, walnut. Private Collection.*

(Far right)
Les Orgues de la Nuit, *1955,* architecture baroque, *cast in bronze. L'Enseigne du Cerceau.*

same commentator, in 1949, made the following remarks: *Few works are as strange unusual or even shocking at first glance as those of Chauvin. His forms range from the most simple, the most abstract curves and ovoids to more complex forms evocative, in a way that is at once clear yet full of mystery, of human, vegetable, animal or even purely sexual shapes. This polished bronze, undulating like a serpent, that form, so pure and simple, entitled* The White Peacock – *these are works just as beautiful, and possibly more poetic, more expressive than the most successful works by Brancusi.*

Many commentators have emphasised the parallels that do exist between Chauvin and Brancusi, as if to enhance the former's reputation by association with so celebrated a name. This, however, is really to do Chauvin a disservice, for although, in certain works, he achieves an absolute simplicity of lyrical form reminiscent of the better-known work of Brancusi, these represent a less characteristic aspect of his creativity which should not be allowed to overshadow his more personal forms of expression. Stanilas Fumet, writing in 1949, on the occasion of the Maeght exhibition, drew comparisons with Brancusi, but rather to explain the two artists' different approach. *The fact is that Chauvin has had the courage to overcome a particular hurdle in sculpture and his determination has provided aesthetic rewards. I feel a strong antipathy to contemporary sculptors when they deform nature for reasons which I do not find unacceptable in pictorial art. One's respect for the human*

ody is for some reason offended. The need as for still further abstraction to escape the nsatisfactory compromise. No doubt Brancusi had considered this, even before Chauvin, although the latter . . . has been culpting plastic forms since 1914. Brancusi had created his Bird in Space *in olished brass . . . before the First World Var. Yet Brancusi makes less reference to e memory of the human body than does hauvin, and the formal problems he atmpts to resolve are less delicate. Chauvin ategrates far more shapes into his petrified reams, into his palpable visions in which, s in the flower, it is the sexual that turns self towards the light. Strange poems in recious woods, (polished) stones with the auty of lilies, mirror-like bronzes . . . .*

Chauvin's merit is in his ability to ndow his sculptures with the strength of his full creative force and to do so within the limitations of a totally twentieth-century sculptural formula. All questions of form aside it is the artist's powerful need to give expression to his feelings that gives character to his work. This same driving force is to be found in the sculptor's drawings which distil a strong sense of energy and tension and which have the same quality of twisting movement and of whirlwind momentum as Chauvin's *architectures baroques.*

It would perhaps be unwise to seek depths of meaning in the titles of Chauvin's works despite the sculptor's strong literary interests; the sculptures themselves were created to convey his ideas. The title of one, however, seems to convey the irony of Chauvin's position in art history. This is the title of a wooden sculpture of 1939 which one could almost describe as autobiographical – *'Puissant et Solitaire'*, powerful and alone. The title evokes Moses' cry for mercy in Alfred de Vigny's Moise' – *Dieu vous m'avez créé puissant et solitaire, Laissez moi m'endormir du sommeil de la Terre.*

Jerry E. Patterson

WESTERN ART

The old adage Go West, young man! *is still true for today's collectors. Western art is big business.*

The Trans-Mississippi West of America has a long tradition of encouraging its artists. From the time of George Catlin and Alfred Jacob Miller, who in the 1830s travelled westward, making the first extensive pictorial record of the region, artists have been hospitably received, their works purchased, and collections made. The tradition continues. First-time visitors today who expect only mountains, mesas, century plants, and, of course, oil wells, in the American West, may be astonished at the numerous museums devoted to Western art, at the busy galleries in towns of very moderate size, and at the number of working artists enjoying recognition and financial success.

Places like Santa Fé, New Mexico, where artists have been gathering for a century, Jackson Hole, Wyoming, and Scottsdale, Arizona, have literally scores of art galleries, most of them doing very good business, and the larger cities of the region are well supplied with dealers, too. Fort Worth, Texas, Tulsa, Oklahoma, Oklahoma City, Cody, Wyoming, Helena, Montana, and a number of other places have museums of Western art with visitor attendance running into the hundreds of thousands each year. It is quite the fashion for companies, especially banks, to have collections of Western art. The Northern Natural Gas Company of Omaha, Nebraska, owns nearly 900 Western paintings and drawings and a bank in Salt Lake City displays 46 paintings by W. H. D. Koerner of Western life.

In the last few years the high prices at auction of Western painters, notably the classic artists of the regional school such as Frederic Remington and Charles Marion Russell, have caused the popular press to gasp. The auction records for oils by Russell, Remington, and Henry Farny are currently around $200,000. Dealers get more: a Farny has sold for nearly $500,000, and a major Remington for $1,000,000. A work by Remington in *grisaille*, a characteristic medium, ha sold for over $100,000. Perhaps mor significant is the fact that painters usu ally regarded as second rank, such a Frank Tenney Johnson, Ernest Marti Hennings, and Olaf Carl Seltzer, ar headed toward $100,000 at auction while artists of the third rank, such a E. Irving Couse, Nicolai Fechin, an J. H. Sharp are priced at aroun $25,000. Two years ago a group o watercolours by the California artis Edward Borein showed up in a Londo saleroom where three of them made ove $10,000 each.

Among living artists of the West, quit a few command between $25,000 an $50,000 for an oil. Two of the mos popular, John Clymer and Melvin War ren, are said to make over $250,000 a year from their work. Each year th Cowboy Artists of America have a exhibition and sale of new works at th Phoenix, Arizona, Art Museum. Fewe than 100 works (paintings, watercolours

(Left)
Frederic Remington. Return of the Blackfoot War Party, *1887, 3 × 50 inches. Sold at Sotheby Parke Bernet, Los Angeles, for $155,000.*

(Above)
Charles Marion Russell. The Judith Basin Roundup, *1889, 30 × 48 inches. Sold at Sotheby Parke Bernet, New York, 25 October 1979 for $185,000.*

(Below)
Henry Farny. In the Foothills of the Rockies, *22 × 40 inches. Coe Kerr Gallery.*

drawings, and sculpture) easily sell fo over $500,000 total.

Prices like these, and many others, ar invariably described as 'soaring,' and th interest in Western art that produce them as 'burgeoning.' But, contrary t current reports, this is no ne phenomenon. Inflation, now approach ing 20 per cent annually in the Unite States, is responsible for many of th 'records', and the interest and suppo have been present from the beginnings c Western American art.

In terms of contemporaneous purcha ing power, Western art was never chea nor was it ever undersold. Frederi Remington's famous bronze, *The Bron Buster* was handled by Tiffany and Com pany, New York, when it was issued i 1905 at the considerable figure of $25 By the time of his death in 1926, Charle M. Russell was getting $10,000 for larg works in either oil or watercolour; tha was the auction price of good Monets i that year.

Earlier artists sold their work at lea as well. Albert Bierstadt, who specialise

(Right)
Samuel Colman (1832-1920). Twilight on the Western Plains, *30 × 40 inches. Sold at Christie's New York, 23 May 1979 for $14,000.*

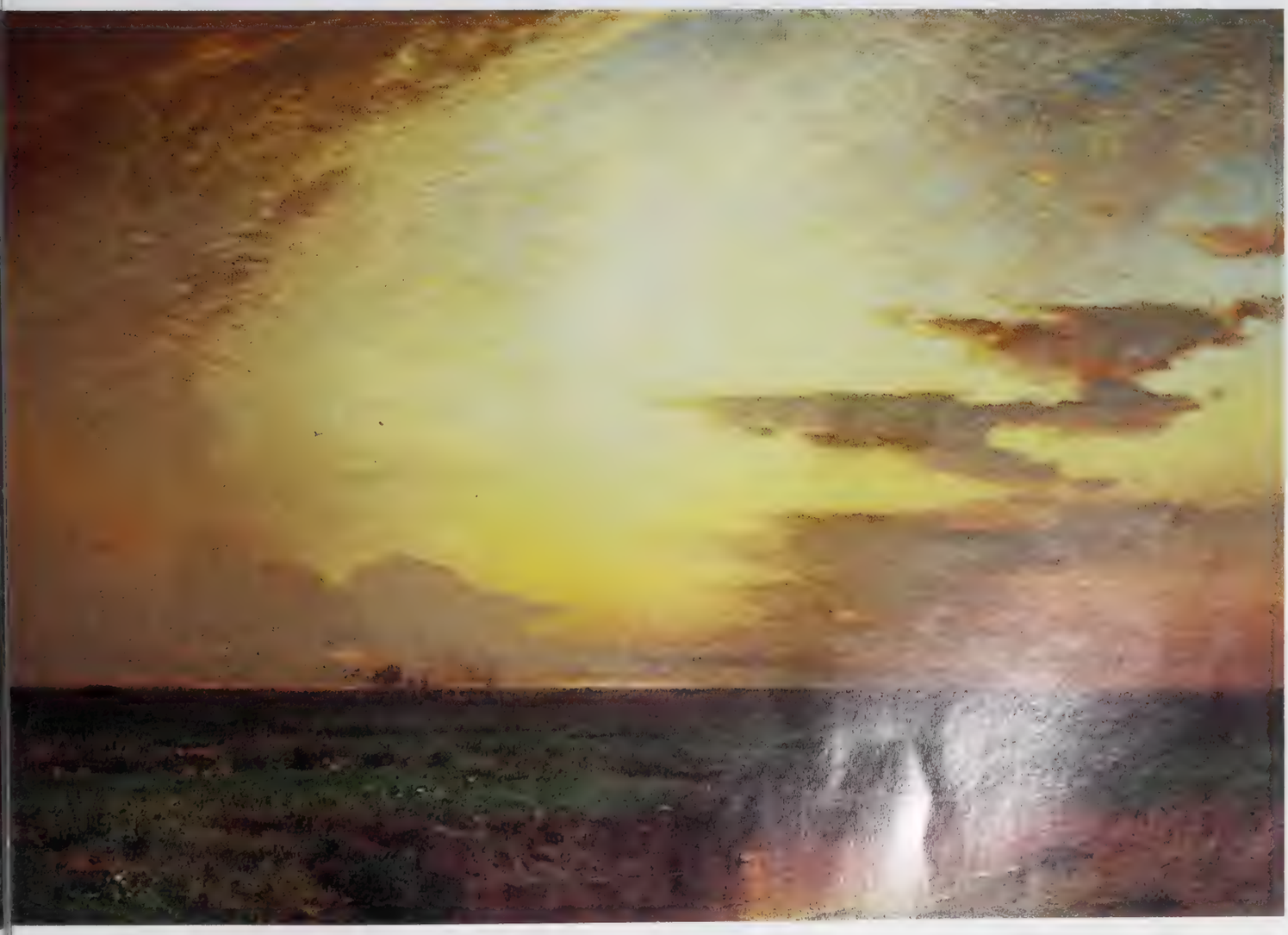
(Below)
Thomas Moran. Cliffs, Green River, Wyoming, *1916, 14 × 20 inches. Sold at Sotheby Parke Bernet, New York, for $55,000.*

n enormous paintings of the Rocky Mountains, was considered America's most popular painter during the mid-nineteenth century. For a major work he could get $25,000. The proceeds of his work enabled him to paint at his leisure in a thirty-five room house, Malkasten (after an artists' club in Düsseldorf, where he studied) that he built on the Hudson. Thomas Moran, who painted big landscapes of Wyoming, received commissions of $10,000 or more. Thomas Hill, who painted endless views of the dramatic Yosemite, California, scenery, received equal sums during his long career. To get present day equivalents of these figures they must be multiplied at least a dozen times.

Local markets have always been strong. Henry Farny, for example, was extremely popular in Cincinnati, where he lived much of his life (he was born in Alsace and studied in Munich) and died in 1916. His paintings of Indian life, which included a famous series of Sitting Bull (whom he introduced to President U.S. Grant) and his Sioux, were admired and frequently reproduced. The originals were actively acquired by well-to-do families in Cincinnati. Since he is recognised as one of the major Western American artists, Farnys have been emerging from the private and institutional collections (often men's clubs) of the Cincinnati region. Similar stories could be told of many Western artists who were much admired by their neighbours. The Mint Saloon, a social fixture of Great Falls, Montana, held one of the largest and best Russell collections until its purchase by a museum.

Western painters and sculptors have been great favourites of the American Establishment, at least a section of it. Not only did Congress commission Western scenes and employ many artists to portray the West, several US Presidents have gone out of their way to praise various painters. Theodore Roosevelt was a great admirer of Frederic Remington and had him illustrate the President's book 'Ranch Life and the Hunting Trail' (1888). William Howard Taft hung a Russell watercolour in the White House. More recently, Melvin Warren, a painter of the cattle trails, was publicly praised as his favourite artist by Lyndon Johnson. The Johnson Library at the University of Texas owns fifteen Warrens. Senator Barry Goldwater of Arizona has collected Western art for years and has frequently spoken and written about it.

The earliest painters of the West, of which Catlin and Miller are the most important, were obsessed by the aborigines. Their primary purpose was to record Indian life. Bierstadt, Moran, and a host of their followers in the mid-nineteenth century wanted to record the awesome landscapes of the West. They were also American romantics; sober topographical renderings were not to be expected from them. At the end of the nineteenth century and in the early years of the twentieth came Remington and Russell, realists and illustrators, to record both Indian and Anglo life during what they themselves considered the final days of the Old West. They were responsible for creating the American



H·F·FARNY
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West, largely mythical but partly true, of magazines, calendars, and motion pictures. At the same time the Taos Painters, a group of eight formed in 1912, were fascinated by both the landscape and the life, mostly Indian, of the Southwest. Naturally, this chronology is much simplified and at every period there have been painters who did not conform to it, but it is the main outline of the first century of Western art.

Collectors and museums, to judge by exhibitions, publications, and prices, have pretty consistently placed the highest values on Remington and Russell, the twin stars of Western American art. Collections of these two artists' work have been made not only in the West; there is an important public collection in Corning, New York, and a major holding at the '21 Club restaurant in New York City.

The influence, not to say supremacy, of Remington and Russell over many contemporary Western painters is seen in nearly every group exhibition of Western Art, the shows, for example of the Cowboy Artists of America. The name of this very active and very popular group is, in many cases, to be taken literally and refers not only to their subject. Most of the painters and sculptors in the group have been cowpokes themselves, although quite a number have had formal art training, often at the Art Students League in New York. They know the life they are portraying. Many, in another continuing tradition in the West, have been book and magazine illustrators as were most of the classic artists of the region.

Generally speaking, the Cowboy Artists devote themselves to meticulous depictions of the legendary but permanent aspects of Western life, especially those connected with cattle raising, always the aristocratic profession in the West and the one to which anecdotes cling. The round-up, the trail, the cook wagon, the stampede are typical subjects, usually, although not always, as painstakingly depicted as a Meissonier. They are not historical reconstructions, however, and not intended to be.

The market for this art is lively and very good livings are made by many of its practitioners both in the Cowboy Artists Organisation and out of it. It is not uncommon for an artist to get $25,000 to $50,000 for an oil. Among the most successful Cowboy Artists have been the painters Brownell McGrew (of Quemado, New Mexico) and Melvin Warren

(Left)
Henry F. Farny. Crossing the Divide. *1907, 28 × 18 inches. Sold at Sotheby Parke Bernet, New York, 21 April 1978 for $195,000.*

(Bottom)
Olaf Carl Seltzer. Roping a Steer. *1908, 20 × 30 inches. Sold at Sotheby Parke Bernet, New York, 25 October 1979 for $55,000.*

(Below) Albert Bierstadt. Nevada Falls, Yosemite, *oil on paper, 21 × 28 inches. Sold at Sotheby Parke Bernet, New York, 25 October 1979 for $49,000.*

(Above)
Erlanger Irving Couse (1866-1936).
Indian by Moonlight, *30 × 26 inches.*
Sold at William Doyle Galleries,
19 September 1979 for $23,000.

(Below)
Paul Pletka. Takes Back Twice,
1978, acrylic on canvas, 50 × 62 inches.
Coe Kerr Gallery.

(Clifton, Texas) and the sculptors Robert Scriver (Browning, Montana) and U. Grant Speed (Pleasant Grove, Utah).

The variety and sophistication of Western art is shown by the fact that the Cowboy Artists of America are not the only successful group. Many painters and sculptors not at all in that tradition are flourishing and command equally good prices for their work. James Bama, of Wapiti, Wyoming, a former book illustrator, paints his neighbours, Anglo and Indian, as they are today in a clear-eyed Super-Realist style. His portraits are of bronc riders, working cowboys, and hunting guides and still-lifes of wagons, skulls and hunting equipment. He has painted numerous Indian subjects at the Crow Indian Fair, an annual five-day pow-wow at the Crow Agency Reservation in Montana attended by thousands of Indians wearing traditional dress. His declared purpose is *to paint the face of the American West as it is today.* Forty-five of the most recent works of Bama will be exhibited at the Lincoln, Nebraska, museum during the summer.

A Western artist quite different in style is Paul Pletka of Tusuque, New Mexico, who is at work on a series of paintings describing the absorption of Spanish colonial culture by the native Indian culture of the South-west. His large and striking works tend to dwell on the macabre ritualistic aspects of that absorption, the New Mexico Flagellants, for example. These rather learned and difficult works, which are very slowly produced, have had great success among collectors.

It is not surprising that Western artists tend to live and work in the West. Their identification with their region is complete, and although some are Easterners, like James Bama, who hails from Brooklyn, NY, the majority are Westerners by birth and faith, so to speak. The Easterners quickly blend in. The artists are very much part of their communities, as some of the names above show. Typically they have worked on ranches and typically they list as pastimes in their biographies hunting and fishing. The average Western artist is, in short, a man's man, and a full-fledged member of the community. This identification is part and parcel of their acceptance and encouragement by their fellow Westerners in a way that is highly unusual for any artists in the United States. The artist is not outsider.

The acceptance extends, as mentioned, across a wide spectrum of art,

some of it unimaginatively patriotic and derivative, but some of it subtle and critical. The many young artists and their success show that the tradition is capable of many renewals.

Patronage for Western artists in the form of commissions, purchases, and exhibitions came mostly from the Eastern United States in the nineteenth century simply because the West was so under-populated and had so few towns capable of supporting museums and galleries. In this century there has been continuing support in the East. Even today New York City has some of the most active dealers in Western art, and a New York exhibition is important for any artist. The collectors, however, now tend to be from the Trans-Mississippi West themselves. They are proud of their native art, and as auction prices show, support it at a level that is remarkable even by international standards. The ready market for both classic works and the works of contemporary Western artists shows that numerous collections are building which will eventually come on the market and renew it, or endow new museums. There must be few regional schools of art in the world today as vigorous as that of the American West.

(Below, left)
James Bama. 15 Year Old Bareback Rider, *28⅞ × 20 inches.*
Coe Kerr Gallery

(Below)
Karl Kauba (Austrian, 1865-1922).
A polychrome figure of an Indian Chief, *Height: 16¾ inches. Sold at Christie's New York, 8 December 1978 for $9,000.*

Leslie B. Hunt

THE GILDING OF EUROPEAN PORCELAIN

The gilding of porcelain has been practised from the earliest days of its production, the permanence and brightness of gold naturally appealing to both manufacturer and users. Closely guarded and supposedly secret recipes led to the development of several distinctly different methods being developed in porcelain factories during the eighteenth and nineteenth centuries.

It is more than 250 years since the introduction of chemical methods of preparing gold in a form suitable for application by firing on to porcelain, replacing the older procedure, used first in China, of simply applying gold leaf over a layer of linseed oil and litharge, or of egg white or shellac – a method that gave very little permanence to the gilding. The history of these developments is one of jealously-guarded secret recipes with these supposed secrets often being spread by the migration of skilled workers from one factory to another. On occasion, however, there were major contributions from one or two distinguished scientists.

When Johann Friedrich Böttger, virtually imprisoned by the Elector of Saxony, finally succeeded in 1709 not only in finding the right materials for the porcelain body but in building a kiln capable of giving him a temperature high enough to fire his ware, he naturally began to turn his mind towards its decoration although he had no knowledge of the requisite techniques. Before thinking of colours, however, he gave his attention to the use of gold. In the first few years gilding was carried out by the old method of applying gold leaf by means of a lacquer, without firing, but this was of course easily abraded so that very few examples have survived.

The earliest reference to cold gilding occurs in 1712 when Martin Schnell was called to Meissen for this purpose. The first fired gold decorations made their appearance in *c.* 1715, but these were not the work of the factory, the ware being sent to Dresden where Johann Georg Funke and Christoph Konrad Hunger were among the gilders, both of them being experienced in the enamelling of gold. Later, as is well known, outside decorators or Hausmalers were employed in Augsburg, Breslau and elsewhere.

By 1717 Böttger was able to introduce his own technique of gilding. Where then did he turn to find a reliable method? There was open to him one excellent source of information on the likely aspects of gold chemistry. Böttger, born in Schleiss in Saxony in 1685, was apprenticed at the early age of twelve to an apothecary named Zorn in Berlin, and at night he indulged his alchemical ambitions in the apothecary's laboratory. In these experiments he was encouraged by a much older man, Johann Kunckel, a friend of the Zorn family who was often in their house. As well as being something of an alchemist Kunckel was the most advanced chemist of the seventeenth century and a prolific writer of text books. In 1679 he had published his 'Ars Vitraria Experimentalis oder Vollkommene Glasmacher-Kunst', a complicated work based initially on the 'L'Arte Vetraria' of the Florentine priest Antonio Neri, written in 1612, and translated into English and dedicated to Robert Boyle in 1662 by Christopher Merrett, the London physician and one of the founder Fellows of the Royal Society, who added a number of observations of his own. Kunckel's book was in effect a German translation of these two works, followed by a lengthy section of his own, and it was in this latter part that he included a chapter on the gilding and enamelling of glass which he reproduced from an unknown work, the author of which, he says, *had himself been a good glass painter, according to his information had recently died, but of unknown name except that he wrote as H.I.S.*

In the course of this chapter no less than sixteen recipes were given for the gilding of glass, most of them describing merely the sticking on of gold leaf, but a few involving heating the gilded ware in a coal fire *so it never comes off.* Kunckel further described how the gold powder should be mixed with gum arabic and borax, and placed in a little shell ready for use. The expression *shell gold* survived for very many years.

It is a fair assumption that Böttger was well aware of this book and almost certainly possessed a copy of his own. But by the time he was wrestling with the problem of gilding a further work of Kunckel's became available. This was his 'Laboratoria Chymica', published in Hamburg and Leipzig in 1716, some thirteen years after the author's death but happily coinciding with Böttger's needs. Among other observations on the chemistry of gold, Kunckel described the precipitation of gold powder by the addition of a solution of ferrous sulphate to a solution of gold in *aqua regia* to give *a quite beautiful and very fine precipitate.* It was this form of gold powder that was to put Böttger, or rather his successors at Meissen, in a position to establish a sound procedure for the gilding of porcelain, although quite different methods were adopted in other porcelain factories from time to time.

Johann Gregorius Höroldt

Although Böttger had succeeded in gilding his porcelain with lightly fired gold, and had outside decorators carry out gilding by the methods of the glass workers, he did not see really durable gold applied to his porcelain before his untimely death in 1719. It was not, in fact, until *c.* 1723 that reasonably good gilding became a feature of Meissen porcelain, and for this the credit must go to a young painter and enameller, Johann Gregorius Höroldt who had been taught by Hunger at the Vienna factory just established by Du Paquier. In 1719, shortly before Böttger's death, his kiln master for the past six years, Samuel Stöltzel, had secretly fled to Vienna but soon became dissatisfied with conditions there and a year later returned to Meissen bringing Höroldt with him.

It is likely that Höroldt found some manuscript notes of Böttger's dealing with his attempts to produce enamel colours and gold decoration, although nothing of this kind has survived, and in early days he was to a great extent dependent upon Stöltzel and David Köhler, a metal miner from Freiburg and one of Böttger's first assistants. However, and in a most remarkable way, Höroldt soon acquired a sound knowledge of contemporary chemistry, sufficient at least for him to develop a range of enamel colours and a procedure for gilding that helped to create the full artistic flowering of decoration on European porcelain. This is even more astonishing when it is realised that he had to prepare his own acids and other chemicals.

In 1731 August took over the administrations of the factory from the commission formed after Böttger's death and commanded Höroldt and his colleagues to put on record the recipes for their palette. The small parchment notebook he compiled at this time is preserved in the archives there, dated 24 December 1731, and beginning with this sentence: *True and correct description of enamel or vitrifiable colours which I have invented with God's help and which are used by the local porcelain factory, also the gold and silver decoration and how such have to be treated.*

In the section on gilding, Chapter XII, running to some ten pages and headed *How the Gold is to be Dissolved and Precipitated,* Höroldt begins: *One takes two ducats, the Dutch are the best, they are easier to cut and also the aqua regia attacks the gold better.*

He chose well, because at that time the Dutch ducat had the highest gold content of any coinage in Europe, 23 7/8 carat, or 98.6 per cent. The solution of the ducats was then to be poured slowly into a filtered and diluted solution of Hungarian vitriol (ferrous sulphate), stirring with a clean quill to assist the formation of larger particles of gold. The precipitate, separated by decantation with hot water and then dried, was thoroughly mixed with a finely ground lead silicate flux and applied to the ware. The gold decoration was fired before the colours were applied and finally burnished with pieces of flint. After decorating with colours the gold naturally became dull and had to be burnished again, but Höroldt emphasises that the first polishing was still necessary to make the gold *even more beautiful.* One of Stöltzel's recipe books has also survived and includes a description, rather less precise than Höroldt's, of the dissolution of gold and its precipitation with ferrous sulphate.

A great deal has been written about another painter and gilder at Meissen, Charles Friedrich Herold (no relation, as is sometimes claimed, of Höroldt) who gilded and signed a number of surviving pieces, both at the factory and in his home. Born in Berlin in 1700, Herold learnt goldsmithing and enamelling there and arrived at Meissen in 1726. In 1739 he wrote to the administrators claiming to have devised a new method of gilding, but in the letter, preserved in the archives at Meissen, there is not one word about the actual method he proposed to employ. Again, in writing to request (unsuccessfully!) retirement and a pension in 1763 he claimed to have devised *a new method of applying and burnishing gold and silver, as earlier all the ware had been decorated with shell gold which required burnishing with a brush.* This statement was rebutted by J.G. Höroldt, who maintained correctly that the technique of gilding was well known three or four years before Herold came to Meissen.

This then was the basis of the brilliant gilding that characterised early Meissen porcelain, the gold decoration becoming more elaborate by *c.* 1840. But the Seven Years' War brought to an end the domination of Meissen, and when Frederick the Great of Prussia occupied Dresden in 1762 he removed some of the leading workers to the Berlin Porcelain factory which he then purchased for himself. Undoubtedly the same procedure for gilding was used in Berlin and in a number of smaller factories established in Germany as well as in the Vienna factory.

Vincennes and Sèvres

A very different approach was adopted in the early years of porcelain production in France, and there seems to have been no knowledge of the precipitation technique so successfully employed in Germany.

As early as *c.* 1690 a type of porcelain was being made at St. Cloud, and there is a well known reference to the successful gilding of the ware in a book written by Dr. Martin Lister, later physician to Queen Anne, on his visit to Paris with the Duke of Portland in 1695: *I saw the potterie of St Cloud with which I was marvellously well pleased . . . They had arrived at Burning on Gold in neat Chequer Works.*

This extraordinarily early record of *burning on* the gold was not, however, the true gilding process that we are considering here but merely involved applying gold leaf with an iron tool as used by book binders with the aid of a kind of gum made from quince seeds and then passing the ware through the kiln again.

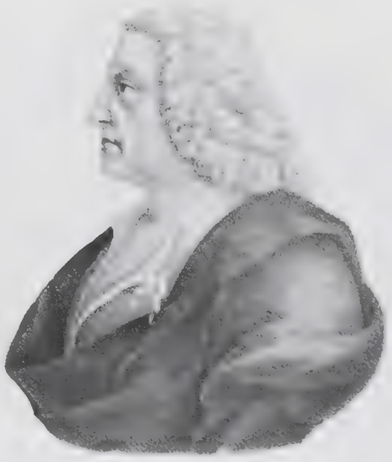
The second porcelain factory to be set up in France was at Chantilly in 1725 under the patronage of Louis-Henri de Bourbon, Prince de Condé, with one Ciquaire Cirou who had earlier worked at St. Cloud, but the major development was of course the establishment of the Vincennes porcelain works in 1738 when Orry de Fulvi, brother of the Controller-General of Finance to Louis XV, secured the services of Gilles and Robert Dubois from Chantilly and through his brother's influence obtained the use of buildings attached to the Château de Vincennes. The Dubois brothers were unsuccessful and were shortly dismissed and replaced by François Gravant, also from Chantilly. Gravant brought with him a recipe for gilding which, although not altogether successful, formed the basis of French gilding technique for very many years. Gold leaf was to be ground to powder on a slab with fine starch and a very little white of egg, well washed with water several times and then dried. To apply the gold to the porcelain a mordant of either gum or a mixture of fine sand and litharge was used.

By 1745 a successful 'soft-paste' porcelain was being produced, and a monopoly was obtained from Louis XV for the manufacture of porcelain after the style of Meissen, forbidding any other establishment to be set up for the making of porcelain and also restricting the use of gilding to Vincennes. Orry de Fulvi was not, however, satisfied with the gilding technique and in 1748 he purchased a *secret formula* from Brother Hypolite, a Benedictine monk in the Priory of St. Martin des Champs in Paris, for the large sum of three thousand livres in cash and an annual payment of six hundred livres.

In 1751 Orry de Fulvi died and a number of new appointments were made, the most important from our present point of view being that of Jean Hellot as chemist. Hellot, sometimes disparagingly referred to in the literature as *the factory chemist,* was one of the foremost scientists of his time, a member of the Academie Royale des Sciences since 1735 and twice its Director in 1751 and again in 1764, elected a Fellow of the Royal Society of London in 1740, and a scientific adviser to the French government on dyeing, on chemistry and metallurgy, as well as the author of a number of works on assaying, on mining and metallurgy and on dyestuffs. He immediately set out to study and improve the colours and glazes at Vincennes, and he was equally quick to investigate the gilding recipe of Brother Hypolite, referring to the large amount of money paid *for his supposed secret. It is he who is in charge of the wine, he's very stupid.*

Hellot's notebooks are fortunately preserved in the archives at Sèvres and contain among many other records of his work on new colours a full account of his lengthy investigations on gilding. Complaining that Orry de Fulvi had erroneously copied Hypolite's formula, he goes on to give *the true and verified secret of Brother Hypolite's painting gold* after making several visits during 1751 to the Priory of St. Martin des Champs to watch Hypolite carry out his process.

First gold leaf was to be ground on a large porphyry slab or a real turtle shell for some ten or twelve hours in a thick solution of gum arabic in water until reduced to a fine powder, which is then to be washed with hot water, passed through a fine sieve and dried. The *secret* mordant was then to be prepared by distilling white vinegar over a number of large onions and garlic cloves. Finally the gilders take a little of the gold powder, mix it on a shell with the right amount of the mordant, and apply it with a brush. The decoration is allowed to dry before being fired, and is then burnished.



Johann Friedrick Böttger, 1685–1719.
The thousand year old secret of Chinese porcelain was re-discovered by Böttger, a young apothecary and alchemist who had fled from the court of Frederick I of Prussia only to be imprisoned in Dresden by Augustus the Strong, Elector of Saxony, an assiduous collector of china. At first he was commanded to make gold from base metals, but by 1707 his master ordered him to attempt the production of porcelain. He then placed over the doorway of his laboratory a notice: God our creator has turned a gold maker into a potter.
Worn out by his exertions and his hardships, Böttger died at the early age of 34 before a really successful method of gilding had been developed at Meissen.

(*Below*)
Johann Gregorius Höroldt, 1696–1775.
Sometimes referred to as the father of European porcelain decoration, Höroldt was born in Jena, the son of a tailor. In 1718 he entered the newly established porcelain factory in Vienna but two years later left for Meissen, together with Samuel Stöltzel (who had escaped from Meissen with his secrets in 1719 but returned dissatisfied) and who recommended him as a well trained and experienced decorator. *His remarkable ability quickly enabled him to prepare a complete palette of enamel colours and to devise a reliable method of gilding that was used for very many years. This portrait is from an etching by C.W.E. Dietrich made in 1731 and preserved at Meissen.*

(Below, right)
An early Meissen tea-pot, decorated with chinoiserie and richly gilded by Höroldt in 1724, from the collection of the late Dr. Siegfried Ducret.
Silva-Verlag, Zürich;
Photograph: Michael Wolgensinger.

Now the idea of employing garlic in the mordant, by no means new or secret, is extremely interesting in that its principal constituent is a sulphur-containing essential oil, and to this day the successful formulation of preparations for gilding porcelain and pottery hinges upon the presence of a complex sulphur compound of gold in essential oils. However, recipes using garlic in mordants for the gilding of glass and other materials can be traced back at least to fifteenth- and sixteenth-century manuscripts, copies of which might well have been available in the library of St. Martin des Champs. Cennino d'Andrea Cennini's 'Il Libro dell'Arte', for example, compiled in Florence just after 1400, describes a mordant for gilding with garlic bulbs, while the 'De Secreti' of Allessio Piemontese, published in Venice in 1555, contains a recipe for gilding using gold leaf ground up in honey with a mordant based upon garlic and vinegar. Garlic bulbs were also used in China to rub on the ware before gilding.

None-the-less Brother Hypolite's formula was in use for a long period for the superb and lavish gilding at Vincennes and later at Sèvres, the monk himself preparing the gold and the mordant, but honey was eventually substituted for the gum arabic as the viscous medium in which the gold leaf was ground.

Compared to Meissen gilding – on a true hard-paste porcelain – this procedure was successful enough, and probably essential on the soft-paste of Sèvres as it needed only a relatively low firing temperature. A slight but perceptible difference can be discerned between the gilding on Meissen and Vincennes or early Sèvres porcelain. The size as well as the shape of the gold particles affects the brilliance of the gilding, and the electron micrographs on page 111 clearly show the dissimilarity in the types of gold powders used in this period.

As already mentioned, there seems to have been no knowledge at Sèvres of the precipitation technique so successfully used at Meissen, despite the fact that in 1752 a French version, 'Art de la Verrerie de Neri, Merret et Kunckel', was published in Paris by the Baron d'Holbach in which he referred to a small anonymous German work that had come into his hands, 'Secrets des vraies Porcelaines de la Chine et de Saxe', published in Berlin in 1750. This contained of course Kunckel's procedure for gilding with the ferrous sulphate precipitate of gold.

Another rather amusing misfire followed some years later. Nicholas Christiern de Thy, the Comte de Milly, a distinguished soldier and also a chemist, decided after the battle of Minden in the Seven Years' War in 1759 to take service as adjutant-general to Duke Carl Eugen of Württemberg who had set up a porcelain works in his castle at Ludwigsburg near Stuttgart as a move *necessary to the*

splendour and dignity of my realm and with the help of the arcanist Johann Jakob Ringler. Here Milly secretly studied the preparation of the porcelain body and the methods of decoration and after his return to Paris he presented a massive report, in 1771, 'L'Art de la Porcelaine, dédié au Roi', to the Academie des Sciences, intended to assist the chemists at Sèvres. His report goes into detail on the preparation of the body and of a number of enamel colours, but when he comes to the procedure for gilding he merely reproduces three methods from earlier publications; first the use of mercury to form an amalgam, copied verbatim from a book published by d'Arclais de Montamy in 1765,'Traite des Couleurs pour la peinture en Email et sur Porcelaines' (Montamy had been in the service of Louis, Duc d'Orleans, great nephew of Louis XIV, who had experimented in the production of porcelain in the Saint Genevieve monastery in Paris); secondly the precipitation of gold from *aqua regia* by means of caustic soda, and thirdly the grinding up of gold leaf in honey, the procedure already in use for twenty years at Sèvres! Clearly Ringler had successfully prevented Milly from learning his secrets, as the former's recipe book, found by Dr. Siegfried Ducret some years ago, and dated 1760, gives exactly the same formula as that used at Meissen by Höroldt.

True hard-paste porcelain was not made at Sèvres until 1772, the necessary research owing a great deal to another famous chemist, Pierre Joseph Macquer (1718-1784), who had joined Hellot as his assistant in 1757 and had succeeded him two years later in addition to his duties as Professor of Chemistry at the Jardin du Roi. This posed the problem of finding a new method of gilding, and the Director, Melchoir-François Parent, also appointed in 1772 and concerned too at the high cost of the older method, sought for an alternative. The ferrous sulphate precipitate had at last become known in France, and Parent, in a memorandum in 1779 preserved in the archives, wrote that *gold dissolved and precipitated from aqua regia is always more attractive and has a brighter colour* but was less ductile and, compared with the existing procedure, consumed more gold for a given number of pieces of porcelain. He proposed a method employed by metal gilders, dissolving gold in mercury – which had first to be carefully purified – evaporating the excess mercury and separating the amalgam in nitirc acid to leave a fine gold powder.

The gilders very soon objected to this method, partly because of the danger to their health in evaporating the mercury but also because of the high cost and the less attractive appearance of the gilding. In a memorandum submitted to the management, written in rather poor French and with a few grammatical and spelling mistakes, they insisted that

(Below)
The opening paragraph of Chapter XII of Höroldt's notebook, compiled in 1731. The title reads 'How the Gold is to be Dissolved and Precipitated' and goes on to detail the procedure for dissolving Dutch ducats in aqua regia *and precipitating the gold with a solution of ferrous sulphate. Photograph: National Porcelain Factory, Meissen.*

(Below, left)
A blue vase and cover made at Vincennes in about 1750 and now in the British Museum. It is thickly decorated with gold, but by a technique entirely different from that employed at Meissen.

(Bottom)
This engraving of gilders at work in the mid-eighteenth century was among the illustrations in the Comte de Milly's report on porcelain manufacture after his long stay at the court of Duke Carl Eugen of Würthemburg. It shows them at work in one of the apartments at Ludwigsburg.

das XII. Cap:
Wie das Gold aufgelöset und gefället
Wird.

Man nimbt z. Dücaten die Holländischen
sind die besten. diese Dücaten werden in
einen Schmelztiegel Gethan in ein Reuß Feüer
Gesetzet das sie Gleichsam Wasser, alß den

with their existing method the gold was much finer, presented no difficulties and gave a perfect appearance on hard porcelain, while they maintained that for soft porcelain (which continued to be made alongside the new hard body until 1804) neither a precipitated gold powder nor one made with mercury would ever be suitable. *As for soft porcelain, any golds prepared by a dissolving method or with mercury will never be able to go on soft porcelain because a high firing temperature is necessary to give the gold its metallic shine and this would make it run into the glaze and would give an ugly appearance and the reason for this is that the glaze contains lead and is too soft, the gold drowns in it and it is not possible to burnish it; for soft porcelain the gold must be ground gold leaf which does not lose its metallic gloss either when it is ground or when it is fired, and this because one gives it as little firing as one wishes. This means that both burnished and matt golds are perfect in appearance.*

However, a still further procedure was soon to be adopted for hard-paste porcelain. If instead of using a solution of ferrous sulphate one of mercurous nitrate is employed, a much finer and more flocculent precipitate is obtained, while a small amount of mercury compound is occluded in the gold powder, this assisting in securing good adhesion and in reducing to some extent the temperature of firing. The date of the inception of this method is difficult to establish with accuracy, but a valuable clue is contained in a memorandum dated 1781 from Jean Jacques Bachelier – a protégé of Madame de Pompadour who was artistic director for over forty years – to the Comte d'Angiviller who had succeeded Parent as director at Sèvres in 1778 when the latter was imprisoned for misappropriating funds. Bachelier refers to the great expense of the enormous quantity of gold being used, and to the poor taste of some of the gilding, and goes on: *There are only two methods of gilding porcelain. Should there not be a third? We have some good ideas on this possibility: there are interesting experiments to be made.*

It can be assumed then that sometime in the middle of the 1780s this new method was adopted at Sèvres. The precipitated gold, well washed of course and dried, was used with a mixture of bismuth oxide, borax and turpentine to assist in adhesion to the harder glaze. The much greater degree of fineness of the gold particles precipitated in this way is clearly shown in the electron micrograph on page 111.

This was the preferred method used for very many years on hard porcelain at Sèvres. Some sixty years later Alexandre Brongniart, the scientist appointed as director by Napoleon Bonaparte in 1800, wrote that this was the method generally employed but that, compared with the ferrous sulphate precipitate, it was more economical and gave a much finer powder but did not adhere [illegible] as well and often a double application [illegible] gilding before and after the [illegible] was fired [illegible]

The ferrous sulphate precipitate, however, yielded a more solid appearance to the gilding despite the expense of the considerably greater quantity of gold used. Brongniart adds an amusing note on the production of imitations of very old Sèvres porcelain by the addition of traces of copper to the honey-ground gold *to give a dull appearance to the gilding which amateurs attribute to the antiquity of the piece.*

After the introduction of hard-paste porcelain at Sèvres the restrictions on others and the prerogative on the use of gold were gradually relaxed, and a number of porcelain factories blossomed forth in France, several of them under the patronage of the nobility, anxious to associate themselves with porcelain manufacture. One of the earliest was at Limoges, under the protection of the Comte d'Artois, and first followed the Sèvres procedure, grinding in honey and applying the gold to the ware with borax and gum water, but later adopted the ferrous sulphate precipitation method with a bismuth oxide and borax flux mixed with turpentine to give a brighter and more lavish effect. By about the middle of the nineteenth century, however, this method was gradually replaced by the mercurous nitrate precipitate to give a brilliant effect with greater economy.

Similarly the eldest son of the Comte, the Duc d'Angoulème, sponsored a porcelain factory in Paris in 1780 with Christophe Dihl as colour chemist. They were quick to profit from the removal of the ban on gilding imposed by Sèvres, and they were to have an influence on the techniques adopted by the Worcester factory in England.

Tournai and Chelsea

Before this, however, an important factory had been established at Tournai in Belgium and was producing soft-paste porcelain by 1751. After 1763 the porcelain displayed thick and rich gilding, almost certainly by the early procedure used at Vincennes and Sèvres, the grinding of gold leaf in honey. One of the important features of Tournai, however, was its link with the Chelsea factory in London, founded in about 1743 by Nicholas Sprimont, a goldsmith from Liège, and Charles Gouyn who was a Huguenot and a jeweller. For some years little gilding was used, rather dull in appearance, but by *c.* 1758 a beautifully soft type of gilding made its appearance, resembling that of Sèvres and most probably the predecessor of that of Tournai, and almost certainly due to a certain amount of interchange of painters and gilders between the two establishments. Both the style and the quality of the Tournai gilding are remarkably similar to those of Chelsea. This thick soft gilding, equal to the best of continental work, continued to characterise [illegible] for some time after the Chelsea factory was purchased by William Duesbury [illegible]

Josiah Wedgwood's Difficulties

The early difficulties encountered and so by the great Josiah Wedgwood are indica of the uncertainties of early gilding meth Wedgwood set up for himself in Staffords in 1759, when only 29 years old, to n earthenware, both useful and orname and his much improved product was qu successful. By 1765 he received his first from Royalty for *a complete sett of tea th with a gold ground and raised flowers upon green* from Queen Charlotte, the wi George III. In a letter to his brother Jo London dated 17 June 1765, he wrote: *I just begun an Enamel work, and am in want of some gold powder such as is bur upon China. It is made by one Mr. St (only) and sold by him at 7 guineas Per oz. Giles Enameller in Berwick St Soho can te where Mr. Shenton lives, which is th direction I can get. I should be glad to have pennyweights by way of tryal; if it answer shall want large quantities. Mr. Shento perhaps give you instructions about th manner of using it. What I would be g know . . . is whether she expects the gola burnt in, as it is upon the Chelsea chi secured with a varnish only, like the Bir ham waiters.*

About a month later, in another let brother John, he wrote: *I am very busy day preparing sprigs, handles. . .making e ments in burning on gold etc., etc. for the s and from experience I can tell you that the I do 'em the more imperfect they will be. . . gold would do them for me if I knew how to it after it is burnt. There is one Jinks wh gilder in enamel at the Chelsea works and at the Bow China work; if it would not tedious I wish you would buy a cream enamelled cream Ewer and get Jinks to the spaces but the flowers, etc. and burn t in, by which you'll see if he is capable o anything for me.*

And again, in a postscript of 7 Augus *I have succeeded the first tryal in making gold which I have allways been told one m in England could make, and desire you'l an oz of pure gold either in Ducats or g some form, send the powder too.*

In 1794 Wedgwood's 'Commonplac includes a short recipe: *Gildi Porcelain – 10 parts of Gold powder, c ceruse – with gum water – Burnt in the with Agate, rubbing always one wa* preparation of his powder is described in the book, with details of *the meth practised, the results of which have bee approved by the workmen both in Lon Etruria.*

This employs the mercurous nitr cipitation of gold from its solution *regia*, but goes on to describe a modific the method by simply adding mercu to the acidic solution. The mercury dissolves and precipitates the gold powder which is then repeatedly w hot water, dried and ground. When

There are subtle but perceptible variations in the appearance of the gilding on porcelain, largely dependent upon the size and shape of the gold particles used. To illustrate the essential differences in procedure at Meissen and at Vincennes and Sèvres laboratory reproductions of their formulae were carried out in the Johnson Matthey Research Centre. These scanning electron micrographs show the gold preparations at a magnification of 2000.

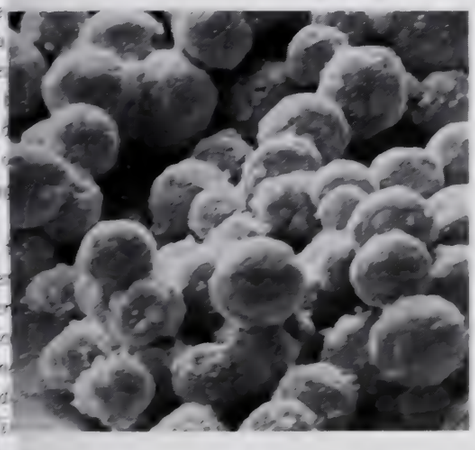
(Below)
Gold powder precipitated from solution in aqua regia by ferrous sulphate, as practised in the early years at Meissen. The rather coarse round particles gave a somewhat softer and yellower appearance than later techniques.

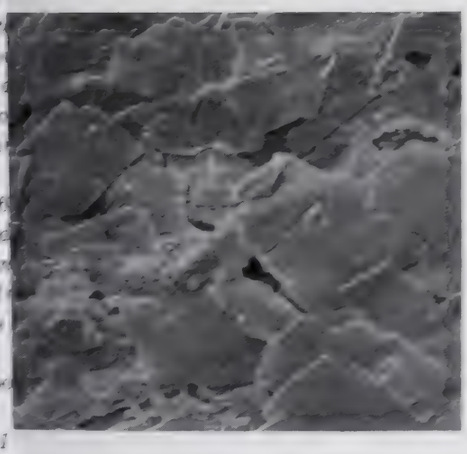
(Left, centre)
At Vincennes and later at Sèvres gold leaf was laboriously ground up in honey, a viscous medium simply used to avoid the particles adhering to one another. The honey was then washed away and the gold well dried before applying to the porcelain with a mordant. The flat particles produced in this way gave the gilding a rather dull but richer appearance.

(Left, bottom)
About 1780 a very different and less expensive method was adopted at Sèvres. Gold was precipitated from its solution in aqua regia by adding a solution of mercurous nitrate, this method yielding a very much finer and more flocculent precipitate than ferrous sulphate. The resultant gilding was much thinner, less durable and tended to show a rather brassy appearance.

(Below)
For a brief period, from 1812 until 1816, under Wedgwood's son Josiah II, bone china was produced at Etruria. This cup and saucer, now in a private collection, shows the lavish use of gilding at that time combined with lilies-of-the-valley.

(Bottom)
A method of transfer printing in gold was devised and patented by Peter Warburton, then a partner in the New Hall factory, in 1810. It was not, however, successful owing to the fineness of the engraving of the copper plates and their inability to hold sufficient oil and gold powder. Reginald Haggar.





(Below)
Heinrich Gottlob Kühn.
A commemorative plaque made at Meissen depicting Kühn as a young man. Trained as a metallurgist, he came to the factory in 1814, and was a director from 1849 until his death in 1870. After a lengthy series of experiments he was successful in developing a liquid preparation for the gilding of porcelain and although this yielded an extremely thin and not very durable gold coating it none the less formed the basis of all subsequent preparations.

(Bottom)
One of the recipes included in the book published by the widow of Thomas Lakin in 1824 clearly describes a method of producing a liquid gold preparation, although the low content of gold would have yielded only a lustre effect. This recipe was reproduced, however, in a small German work published a little later in Nürnberg and may well have set Kühn on the right path in developing his liquid preparation.

58

PROCESS 102.

To make a Gold Lustre.

Take grain gold and dissolve it in aqua regia, as in process 97, provided the acids are pure, the solution will be readily effected without the assistance of heat. In this solution of gold it will be necessary to add a small portion of grain tin, viz. to 5 dwts. of gold in solution let 5 grains of tin be added, an effervescence takes place when the solution is completed and in a proper condition to be mixed with the balsam of sulphur, &c. Take balsam of sulphur 3 parts, spirits of turpentine 2 parts, mix them well together over a slow fire, the affinity which exists between the balsam and turpentine will soon make the whole incorporate, then gradually drop the solution of gold into the menstruum, and keep stirring it all the time until the whole solution be added; provided this mixture should appear too thick, add more turpentine till a proper consistency takes place. This will be correctly ascertained by observation and experience. One ounce of gold dissolved in the manner described will make upwards of two pounds weight of liquid lustre, and need be put with turpentine [illegible]

Josiah Wedgwood II, under pressure from competition and exhortation from his London showroom, embarked on the production of bone china he doubtless used the same procedure for the extensive gilding of the cup and saucer illustrated here.

Worcester Porcelain
The porcelain factory with the longest continuous history in England, the Worcester Royal Porcelain Company, founded in 1751, likewise used gold leaf ground up in honey, washed, dried and applied with a flux, to produce an elegant and thick type of gilding in its earlier period under the famous Dr. Wall. In 1783 the factory was purchased by its London agent Thomas Flight, and a few years later, after a visit by his son John to the Duc d'Angoulême's factory in Paris, a quite different and more economical technique was adopted. This consisted in preparing an amalgam of mercury with 'brown gold' (the ferrous sulphate precipitate, sometimes purchased from the gold refiners), grinding this in turpentine with a glassy flux or with bismuth oxide and applying the mixture to the ware. At a conveniently low firing temperature the mercury was driven off and a matt gold resulted that could be burnished to give a rich and brilliant effect.

The Staffordshire Factories
This easier and cheaper method of gilding – one that Wedgwood had tried with little success – was used by a number of British potteries in Staffordshire and elsewhere for many years until the development of the more scientifically compounded preparations of the last quarter of the nineteenth century, but was apparently seldom if ever in use in Continental Europe. One or two typical recipes confirm the procedure. At the Spode factory in Stoke-on-Trent, for example, where porcelain manufacture began in *c.* 1800 and where the gilding was of very high quality, the notebook kept by the decorator Henry Daniel records the following:
Mr. Jn. Hancock Senr.
New Gold made Out 1816
*Dissolve an Ounce of Gold in Aqua Regia, precipitate with a Strong Solution of Copperas [*ferrous sulphate*] as filtered – then wash your precipitate of Gold well then dry it. When dried pour upon it some Spirits of Salts to take the Iron out should there be any then wash it well again. Dry it perfectly, then to the Ounce of Gold add 15 pennyweights of Quicksilver and 20 grains of Magister of Bismuth. Grind for use.*

A slightly more picturesque recipe preserved in the archives of the Minton factory, founded in 1796 at Stoke, is the following, dated 1824: *Take Gold an Equal quantity an Quicksilver a equal quantity rub them in an Stone Mortar untill you have rub the Silver and Gold together then divide it in grinders it will take about [illegible] rub a ½ of an Oz. of each Oz. is the [illegible] at the present time 1824 as Grain Gold as desolved by fire and is wirksome to the eyes and teeth.*

A later refinement was the addition of a small proportion of mercuric oxide to this mixture to prevent the premature sintering of the gold particles and assist in forming a smooth continuous film. Robert Copeland has a clear recollection of his grandfather reserving to himself the preparation of this combination and conducting it *with a hand balance and a certain amount of ceremony.*

Three Distinct Methods
Great play has been made for many years in the literature on porcelain with the expressions 'honey gilding' and 'mercury gilding' and considerable confusion has resulted. It should be understood that the use of honey was merely for the purpose of grinding up the gold leaf to avoid the particles adhering to one another. The honey was then washed away in water before the ground gold was admixed with flux and applied to the ware. Again, as will be seen, there were two entirely different techniques involving the use in one case of mercury amalgamated with gold – a procedure rarely used in continental Europe – and in the other a precipitation technique with a solution of mercurous nitrate, first introduced at Sèvres and much used on French porcelain thereafter.

One other method of gilding remains to be mentioned, although its degree of success was slight. In 1810 Peter Warburton, a younger son of Joseph Warburton the well-known potter of Cobridge, and then a partner in the New Hall Company, filed a British Patent (No. 3304) for a method of applying gold, silver and platinum to porcelain or earthenware by transfer printing. Some rare pieces decorated with gold in this way have survived, and one is illustrated here, but as Simeon Shaw pointed out the process failed to acquire the recognition it deserved because the copper plates used by Warburton were those normally used for black printing, engraved very finely, and not capable of holding enough oil to hold the fine gold powder. Another cause of failure was almost certainly the relative coarseness of the gold powder compared with modern preparations.

At the same time as Warburton's patent was issued transfer printing with gold was being used independently by the Spode factory for a number of patterns, printed from more coarsely engraved copper plates, but the process was shortly abandoned, its success having to wait for almost a century and a half until the advent of screen printed transfers and their use with gold.

The First Liquid Gold Preparations
For the next major development in golding technique we have to return to the Meissen factory although it seems highly likely that the inspiration came from Staffordshire. In 1814 Heinrich Gottlob Kühn, who had been trained as a metallurgist at the mining

academy at Freiburg, was appointed as technical manager there, the works having just re-opened after its closure in 1810 during the Napoleonic wars. Economy was essential, and among other activities Kühn embarked on a long investigation to find a cheaper means of gilding. Not until 1827, however, did he finally succeed in evolving an entirely new method, one that laid the foundations of the procedures still in use today as well as being of great value to Meissen and its future development.

Unlike all other gilding media so far employed, Kühn's preparation was in liquid form and could readily be painted on to the ware. It consisted of a solution of gold chloride in 'balsam of sulphur', an oily substance obtained by reacting sulphur with turpentine. This medium – of somewhat uncertain chemical composition – had been known for very many years and is described, for example, by Neri in 'L'Arte Vetraria' of 1612 and by many later writers of handbooks and encyclopedia. It had been employed by Staffordshire potters, including Spode and Wedgwood, as a basis for a lustre by *c.* 1812, but a full and precise recipe appeared in 1824 when the impoverished widow of Thomas Lakin, for some time a partner in Lakin and Poole in Burslem and later manager of the Leeds pottery, who had died in 1821 leaving debts, published a book containing all her husband's recipes – to the great annoyance of the pottery industry – at five guineas a copy. In his Process 102, reproduced here, Lakin described the preparation of a gold lustre by mixing a rather dilute solution of gold in *aqua regia* with balsam of sulphur to give the pink or purplish colouration normally associated with gold in low concentration.

A few years later there appeared in Nürnberg a small book of recipes for the decoration of pottery and porcelain 'Neue, wichtige und sehr nützliche Mittheilungen für Topferein, Porzellan, Fayance-und Steingutfabriken'. The authorship is uncertain; it was believed by Solon to be one Sebastian Leibl, but German bibliographical sources give it as J. Gütle, a lecturer and prolific writer on scientific subjects in Nürnberg, while the second and improved edition, published in 1830, is alone extant and it has so far been impossible to trace the first edition or its date. The book includes the following paragraph: *From England comes a great deal of faience and pottery with a splendid bright metallic coating such as to make one believe that one was looking at vessels of polished silver or metal. . .The gold enamel is produced as follows. One takes about half a ducat of heavy gold and dissolves this in aqua regia. Then to this solution one adds three grains of pure tin, which quickly dissolves. Then one mixes a loth of oil of sulphur with half a loth of oil of turpentine and pours the mixture, steadily stirring, into the gold solution and the whole is ready for use.*

This is virtually identical with Lakin's recipe, and it seems highly likely that Kühn at Meissen was familiar with this work, and that he started from Lakin's formula to obtain a truly metallic deposit by increasing the gold content of the solution. At all events he eventually succeeded in producing a liquid preparation which, on firing at a relatively low temperature, yielded a bright and shining gold that needed no burnishing or polishing. The gold was, however, extremely thin and its durability left much to be desired. By *c.* 1836, however, the preparation had been improved, and Kühn could claim that Meissen produced the best and most durable gold that could be fired together with the enamel colours. This became known as 'Glanzgold' in German, or liquid bright gold in English, terms still used today for the greatly improved modern preparations.

The secret process, although closely guarded at Meissen, inevitably leaked out, first to Paris where two brothers named Dutertre managed to secure a French patent, No. 5336 of 1850, with an additional specification in 1861, for virtually the identical process used in their decorating establishment in the rue d'Angoulême-du-Temple. Their process was submitted for examination by Alphonse-Louis Salvetat, then chief chemist at Sèvres, by the Societe d'Encouragement pour l'Industrie Nationale, and received a glowing recommendation from this well-informed expert. The Dutertre workshop was then said to be using some four kilograms of gold each month and employing five hundred workers.

Similarly in Germany, the Meissen gilding method reached other interested parties outside the factory, and by way of two brothers named Schomburg in Berlin it fell into the hands of a professor of mathematics and chemistry at Passau named Christoph Bergeat. A man of restless energy and a tireless experimenter in the laboratory in his kitchen, Bergeat, among other investigations, carried out a long series of experiments to find an improved form of 'Glanzgold' that could withstand the muffle temperature used for colours. In this he was successful by 1858 and, after handing over his business to his eldest son, he died in 1888 leaving a considerable fortune.

Bergeat was followed by a company in Nürnberg, C. Leuchs and Company engaged in a variety of activities including the merchanting of soap and candles and later the manufacture of perfumes. By 1875 they were supplying a liquid gold to the porcelain and pottery industries that was characterised by an exceptionally good resistance to firing.

In England, in 1878, George Matthey provided the Minton porcelain factory with a number of samples of liquid gold preparations with apparently limited success, and the lead in this line of business now passed to the Roessler brothers, Hector and Heinrich, and their company, Die Deutsche Gold-Und Silber-scheide-Anstalt, established in Frankfurt in 1873. In his memoirs Heinrich, the younger brother, records that in 1873 they were offered by one Maurice Philipp, a Rumanian, a process for making liquid gold that had been devised by Dr. G.C. Wittstein, a private tutor in chemistry in Münich and a prolific compiler of chemical and pharmaceutical recipes. Roessler had little success with this, but his interest was aroused and he proceeded to have analyses made of the 'Passau' gold of Bergeat and the 'Nürnberg' gold from Leuchs. (These identifications remained in use for many years after the original producers had ceased operations.) In Bergeat's product small amounts of bismuth, chromium and cobalt were detected, designed to assist in adhesion of the gold film, but nothing of this kind could be found in the superior liquid gold from Leuchs. Then on a visit to Johnson and Matthey in London Heinrich mentioned his difficulties in competing with the Nürnberg firm, only to be told that they, Johnson Matthey, were rather puzzled by Leuchs' regular purchases of small quantities of rhodium chloride, then a rare and little-known compound. This gave Roessler the clue he needed, and by 1879 he was producing a reliable liquid gold fully as good as that from Leuchs.

This was the first entry into the gilding of porcelain and pottery by an established gold refiner and fabricator, equipped with a comprehensive knowledge of the chemistry of gold, and in 1885 satisfactory arrangements were made with both Bergeat and Leuchs to take over their products and processes. The Roessler company, nowadays known as 'DEGUSSA' gathered up all the recipes, solved the problems of stability that had often bedevilled users, and thereafter became the leading producer for some years, supplying the products not only from Frankfurt but from a small plant set up in New York in 1885.

Thus commercial production of liquid golds had begun, and other gold refiners in England, France, Germany and Holland very soon embarked on similar activities. The liquid bright golds, giving a very thin deposit, were followed by the liquid burnish golds, containing a proportion of gold powder held in suspension and therefore yielding a much thicker deposit but with a matt finish that required to be burnished.

For the best and richest decoration, however, various types of precipitated gold powder, combined with mercury or one or more of its chemical compounds, continued to be employed during the nineteenth century and onwards to the present day.

Acknowledgements
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Anthony Symondson

WALLPAPERS FROM WATTS & COMPANY

Best known today as ecclesiastical furnishers, Watts and Company was founded in 1874 by three exceptionally gifted architects, G.F. Bodley, Thomas Garner and George Gilbert Scott, to establish a new vein of interior design. By a series of lucky chances, the designs and blocks for some of their wallpapers have survived, and are now being reprinted. Some of these papers are quite exceptional in the boldness and originality of design

In 1869 the church architect, G. F. Bodley (1827-1907) formed a partnership with Thomas Garner (1839-1906), a young architect twelve years his junior and, like him, a pupil of Sir Gilbert Scott. A contemporary of Garner's in Scott's office was George Gilbert Scott, the younger (1839-97), the master's elder son, one of the most brilliant and neglected architects of his generation. The group comprised the cream of the office; yet in company with the best of their contemporaries at Scott's – E. R. Robson, J. J. Stevenson, T. G. Jackson, and R. J. Johnson – all three were in reaction against the intractable tenets of the ecclesiological phase of the Gothic Revival exemplified in the work of their master and his contemporaries.

Bodley had broken early from the elder Scott's version of English Middle Pointed by embracing the vigorous, muscular Gothic of northern France and Italy, a style which the half-generation of Street, Burges and Seddon regarded, under the influence of Ruskin, as the summit of the gothic style. Bodley's early work is among the most original of the continental Gothic school, yet it was he who led the reaction against vigour and go. In later life he repudiated the best of his early churches, Saint Michael and All Angels, Brighton (1859-61), as *a boyish, antagonistic effort*. This building, one of the most developed expressions of Italian Gothic, was to have far-reaching consequences for Bodley's later work, though not exclusively in an ecclesiastical context. It was for Saint Michael's that Bodley gave the newly established firm of Morris, Marshall, Faulkner and Company their first commission for stained glass and painted decoration in 1861. Saint Michael's contains some of the finest early Morris glass, designed by Burne-Jones, Ford Madox Brown, Philip Webb and Morris himself.

Bodley was drawn into the group through the Hogarth Club, an association of artists, painters and architects opposed to the Royal Academy, founded by Rossetti in 1858. The architect members included Burges, Street, Webb, White and Woodward, some of whom gave the firm commissions. Bodley was the first who fully shared their ideals. In its early days Bodley was closely in the counsels of the firm and it was on the strength of his promise to give orders that it became quickly established.

So strongly was Bodley's work associated with Pre-Raphaelite ideals that he seemed destined to follow the course of his contemporaries in the Hogarth Club. In 1865 a change took place which marked a fundamental departure from his continental manner. In that year he designed the Episcopalian church of Saint Salvador, Dundee, in the delicate English Decorated style of the fourteenth century, the style chosen by Pugin for its perfection as the flower of English mediaeval Gothic, evolved during an age of unquestioning faith.

Bodley's conversion to English Decorated Gothic was followed in secular architecture by designs for a series of houses built not in gothic but in the genteel, eclectic style known as Queen Anne. With one exception, they were built for Anglican clergymen, either as vicarages, or as private residences in the country, far removed from the discomfort of urban parish life. They are among the earliest and most perfect examples of the style.

The [illegible] who had the greatest influence upon Bodley's conversion to the new school was Garner, though it is difficult to determine who, if any, had comparable influence upon his domestic architecture. For a time Bodley shared common views with Philip Webb; during an illness in the mid-'sixties Webb executed designs for an early Queen Anne house for him but the freshness of Bodley's design suggests that his influence on Webb may have been stronger. It is probable that E. R. Robson may have been more decisive as at one time Bodley contemplated forming a partnership with him.

While the originality of his early work cannot be questioned there ran through it a tentative strain that is not entirely attributable to the refining influences which define its character from the beginning. The aegis of Garner banished diffidence and brought to maturity the innovations he had progressively displayed since 1865.

Garner's early years of independent practise are obscure. Of all the elder Scott's pupils, he had abandoned experimentation in favour of adherence to precedent with greater rapidity than Bodley, the younger Scott and their contemporaries. The elements he brought to the partnership were breadth of effect, strength of construction, varied surface texture and complete artistic control. It was the last element which accomplished a fundamental difference between Bodley's early work and that of his maturity, for to the quality of refinement was added the distinguishing ingredient of harmony.

One of the first steps taken by Garner in 1869 was to establish and train the firm of Burlison and Grylls for the execution of stained glass and painted decoration. Under his control the firm produced some of the finest glass of the second half of the nineteenth century. The last of Bodley's churches to contain Morris glass is Saint John the Baptist, Tue Brook, Liverpool (1867-70). It was chosen by Eastlake in 'A History of the Gothic Revival' (1872) for its architecture and the sumptuous decoration and murals executed jointly by C. E. Kempe and Burlison and Grylls, in which he detected the fulfilment of the gothic style. Garner, however, found Kempe antipathetic, though his aesthetic intentions were analogous; we do not know what he thought of Morris.

At the beginning of his career the younger Scott, under Bodley's influence, gave Morris commissions for ecclesiastical and collegiate work, of which the most extensive was the decoration of the hall of Peterhouse in 1868. Throughout his life he continued to use Morris' wallpapers and furniture in his domestic work in combination with the productions of Watts and Company; though his influence on the firm was not decisive.

Gavin Stamp suggests that Bodley, Garner and Scott were no longer *prepared to tolerate the artistic independence and pretensions of Morris's firm. Pursuing their ideal of refinement and unity in church design and decoration, they were more and more impatient with the 'misplaced originality of the artists' employed on the job.* Morris was, in any event, moving away from church work; within ten years he was in open conflict with Bodley over church restoration, though it should be remembered that long after they had stopped collaborating he publicly recognised Bodley's *excellent new buildings at Magdalen College*, Oxford.

In 1874 Bodley, Garner and Scott solved the problem by founding Watts and Company, a firm still in existence trading at 7 Tufton Street,

Westminster, best known as a leading firm of church craftsmen and ecclesiastical embroiderers. A fourth founder was F. W. Davenport, who became the firm's resident artistic director. When Watts became a limited company in 1879 they were joined as directors by Scott's brother, Dukinfield, Arthur Wilson, a silk throwster, and G. A. Macirone, a clerk to the Admiralty and a close friend of Garner. Bodley was chairman of the board until his death in 1907. The first showroom was at 7 Duke Street, Portland Place, in the premises used by Scott for his office, close to Bodley's residence at 109 Harley Street. In 1879 they moved to 70 Baker Street where the firm remained until 1947. But who was Watts? What's in a name? they asked, thus solving the delicate problem of professional men being openly associated with trade.

Watts enabled the partners to have control over the details of their buildings. By setting up an independent firm to Morris and Company they not only provided an alternative with a specific ecclesiastical bias but also established a new vein of interior design approximating to the eclecticism of Queen Anne rather than following a conscious progression towards the Arts and Crafts to which Morris' firm was pledged. Above all their work was architectural in concept. Under Davenport's direction customers would be assured of the congruity of what they bought.

The firm's intentions are set out in an early advertisement:
Embroidery and Textile Fabrics, such as Damask, Silks, Velvets, Woolen and other Hangings, will be included in the List of Goods, which will also comprise Wall Papers and Stained Glass, together with all the usual Articles of Household Furniture.
It is hoped that such an Establishment will meet a growing want. Special pains will be taken to secure correctness and beauty of colour.
All the articles will be from the Designs, and executed under the superintendence, of the following Architects: Messrs. G. F. Bodley, G. Gilbert Scott, T. Garner.

Bodley's close association with Morris and Company had given him useful experience in the organisation of Watts. The difference between them lay in their methods of working. Morris and Company executed their work themselves and only their wallpapers were handed over to Jeffrey and Company, of Islington, under the supervision of Metford Warner. From the beginning Watts used outworkers to execute most of their designs, a practice which has never been abandoned. Metalwork and jewellery were given to Barkentin and Krall, the most highly finished ecclesiastical metalworkers of the period. Wallpapers were printed at the beginning by Woollams and Company, who had showrooms in St. Marylebone High Street, and later by John Perry and Company, of Islington, who continue to block them.

Textiles were woven, stamped and printed by H. Scott Richmond and Company, of Paternoster Square, under the direction of H. H. Mott, himself an outstanding designer of wallpapers and textiles in the Queen Anne taste. Burlison and Grylls, as we know, executed stained glass and painted decoration. Needlework and embroidery were executed on the premises or assembled for making up by customers, and so was domestic furniture; large scale ecclesiastical furniture was usually given to Farmer and Brindley.

Many of the designs made by the partners during the early years remained in production until the Second World War; but Watts' domestic work was effectively brought to an end by the First World War and subsequently had an attenuated existence.

Of the rich abundance of merchandise provided by the firm, the textiles and wallpapers have had the most enduring success. Of the two, the papers have until recently shared the obscurity of Watts' domestic work, despite enduring recognition by a small body of *cognoscenti*. Their excellence was immediately recognised. *In the 'seventies*, F. M. Simpson remembered in an obituary of Bodley, *Morris and Watts, very different in their ideals, were almost the only places in London where really fine hangings, wallpapers etc could be bought.*

Bodley was the guiding influence behind the papers. The decoration of wall surfaces in flowing diaper patterns, using rich, mellow half-tones, formed an integral part of his church design. He was an accomplished pattern designer and a faultless colourist. In 1870, before

(Below)
1. *Bodley's earliest wallpaper was designed for rooms of small proportions. Here it provides a background for furniture popularised by the Queen Anne movement.*

(Bottom)
2. Old English. *Modelled upon early eighteenth-century English flock wallpaper but more expansively treated.*

the establishment of the firm, he registered his first wallpaper (6) at the Patent Office. This was a sensitive design on a small scale composed of leaves, flowers and winding tendrils, treated flatly in two colours. It set the character of the delicate naturalism and freshness which regulated the best Watts' designs.

A continuing legacy from his early period was the influence of Ruskin. Bodley absorbed more deeply than any of his contemporaries the principles of the 'Seven Lamps of Architecture', consistently applying their light to his design. In a lecture given to the Society of Arts on the principles of applied art in 1903 he said that the guiding influence behind design should be truth to nature, expression of life, beauty, breadth of effect, delicacy and precedent. Above all he appealed to beauty and nature as guiding principles.

In 1874 and 1876 six papers were registered by Watts. With the exception of a superb design by Scott for an embossed frieze paper, no further designs were registered. Twenty papers were eventually produced by the firm of which sixteen are still in production. The production of the residue is under consideration.

All were hand-printed from pearwood blocks. This laborious method enabled colours to be printed separately block by block and then given time to dry, thus ensuring permanence of colour against the quick fading of machine printing. Watts' papers are still hand-blocked, though a number have recently been adapted to the silk screen process.

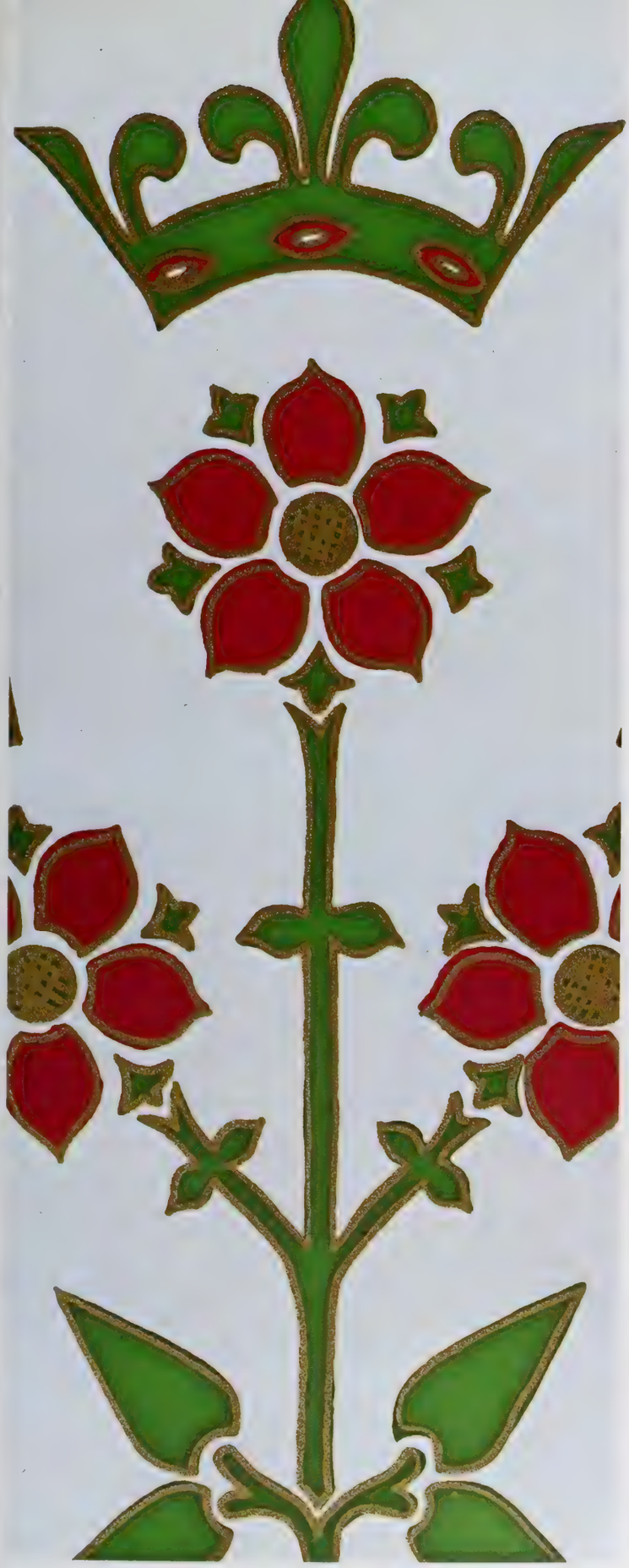
The designs were shared between the partners, but at least one, the Ravenna is by H. H. Mott, a designer whose work is so analogous that it may easily be mistaken for Watts. The loss of the firm's designs after the Second World War makes it difficult to attribute with certainty the undocumented papers but independent evidence suggests that the greater body were Bodley's. Pages from his diaper book were traced by Comper during his pupilage to him and pasted into one of his sketch books; they suggest the authorship of many of the designs.

The wallpaper is divided into three groups: large scale designs with repeating patterns of as much as five feet, inspired by seventeenth-century cut velvet; flowing diapers arranged in repeating patterns, some drawing *motifs* from Renaissance scroll work, others mixed with late-gothic elements; but the third and most attractive group comprises small and modestly sealed floral designs which, though conventionalised, are drawn with such care that it is possible to name many of the flowers.

Only one of the wallpapers, the Jasmine (9), attempts the new naturalism which Morris was developing in his mature designs registered coevally with Watts between 1871-6. It is an exquisite design; in its original colouring a trellis of light Indian red on a pale grey ground provides a foundation for delicate stems and fragile leaves with clusters of blue and white flowers dispersed over the squares formed by the trellis. The drawing and colours are clear, fresh and realistically observed. The subtlety of this paper has been neutralised by its present colouring of shades of sharp green, yellow and pale blue.

The third group are the most attractive. They display many influences, some, drawn from traditional English patterns while others unconsciously anticipate the design of the future. The Sunflower (7), for example, is designed asymmetrically with a linear swirl which found fulfilment in the Art Nouveau style of the 'nineties. The charm and innocence which Bodley manifested in his first paper (1 and 6) is continued in the Sunflower. A late-Gothic structure incorporates sunflowers, carnations (some in bud), cornflowers and spikes of buddleia in one of the most refreshing patterns of the period. It was also used for printed linen and may now be obtained printed on cotton. The quality shared by these wallpapers, Scott's Genoese (5) and the most beautiful of all Watts' papers, the Bird (8), is movement. Bodley's observations on the sea *with its purple and green and its soft toned white, full of gentle shadow, slowly moving in the delicate curve of a cresting wave* immediately come to mind before the gentle movement of these designs.

Greater accomplishment is achieved in the Bird (8). The most graceful [illegible] satisfying of all Watts' papers. Its derivation [illegible] bird-and-[illegible] of eighteenth-century Chinese wallpaper [illegible] thened by [illegible] observed naturalism. It is in the fusion of the



(Top left and above)
3. Rose and Coronet. *Designed by Pugin on formalised heraldic principles and executed originally by Scott, Cuthbertson & Company, of Chelsea. It has affinities with the wallpaper designed for the New Palace of Westminster.*

(Bottom left and above)
4. Scott. *The design was found among the younger Scott's papers by Gavin Stamp and executed for the first time in 1977.*

5. Genoa. *Designed by Gilbert [illegible] Springer in [illegible] It is inspired [illegible] Renaissance [illegible] and brocade.*

6. Bodley. *The earliest design, registered in 1870 before the firm's foundation. It anticipates the fresh naturalism of Watts' papers.*

7. Sunflower. *Designed by Bodley in 1875. It has affinities with the Arts and Crafts in its asymmetrical line founded on late-Gothic diaper patterns combined with clearly drawn floral motifs.*

8. Bird. *Combining eighteenth-century Chinese influence with closely observed naturalism, it is given vitality by hatching and heightening in white.*

European versions of all-over floral designs taken from Chinese models intended for rooms of small proportions. Serpentine stems of flowering plants are formed in volute shaped roundels among which birds perch on boughs eating cherries. The stems burgeon into leaf and a bewildering profusion of pears, cherries, roses, peonies, tulips and other flowers chosen with an informal disregard for species. The drawing is conspicuous for its nervous tension and faithful adherence to nature, using hatching to show shadow, and heightening the petals of the flowers with white to give a two-dimensional effect.

The first and second group of wallpapers fall into an altogether different category. They are modelled upon seventeenth-century Venetian and Genoese brocade and velvet and English flock wallpapers of the first half of the eighteenth-century which themselves were modelled upon the same sources, following the fashion for hanging rooms with stuff. Originally, many of these designs were flocked, though the practice has long been discontinued. Some of the names denote their origin: Damask, Genoese (5), Ravenna and Old English (2); while others indicate the context for which they were intended: Kinnersley, Hengrave and Nunthorpe, after castles and country houses restored by the partners. Others appear to have been given names for their resonance and aesthetic connotations: Dog-rose, Malmesbury, Portman (named, perhaps, after their ground-landlords), Pomegranate and Convolvulus.

The best of the large repeating designs is the Pear (2). It is composed of broad, conventionalised foliage, flowers with large petals and massive seed pods, based upon a flock wallpaper formerly hanging in the Queen's Drawing Room at Hampton Court; originally made *c.* 1735, it was removed when Verrio's paintings were re-discovered in 1899. The partners would have known the paper while it was still up; their version of it is more fully and expansively treated.

The Genoese (5) is the most splendid of the papers influenced by Italian velvet and brocade, a vigourous repeating diaper, blocked in three colours, designed by Scott in 1877. These large-scale designs make a telling contrast between the sweetness and charm of the naturalistic papers and the maturity of the later patterns, composed of great masses governed by assured composition and confident design.

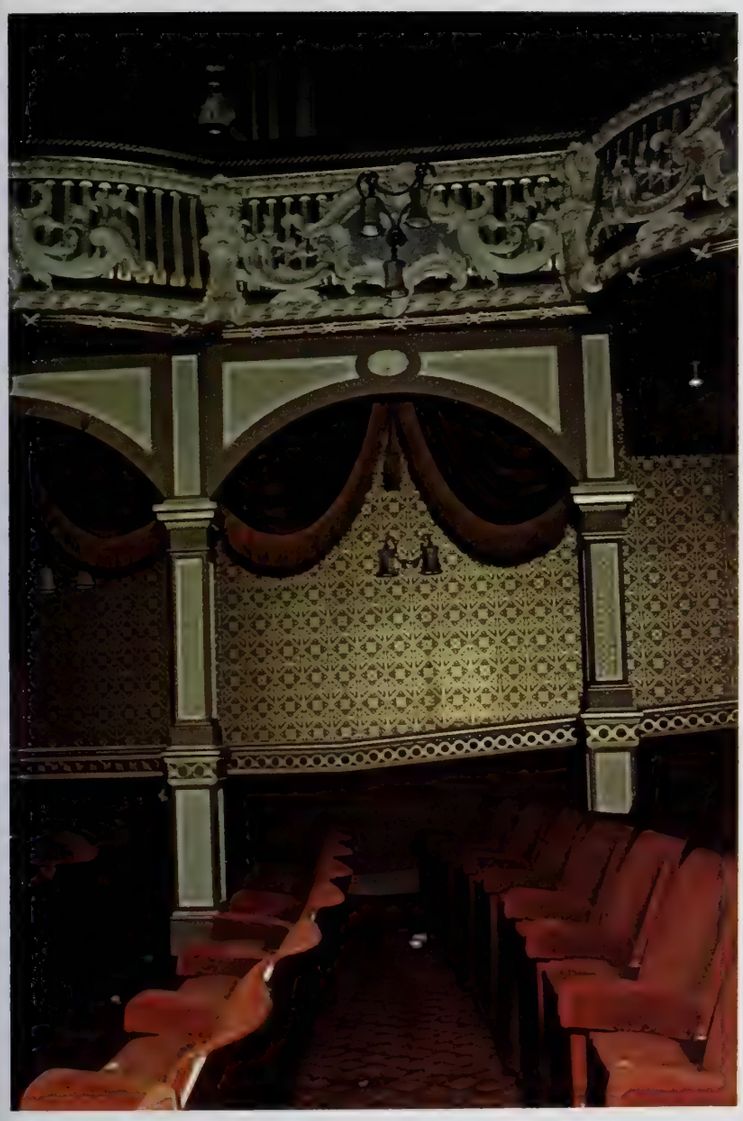
Watts' early advertisement made a point of emphasising that *special pains will be taken to secure correctness and beauty of colour.* It is their colour and line that give the original papers such distinction. *Here again,* Bodley declared, *look at Nature. The low lying land and the grassy hills, are they not broad in colour, in their vast expanse of green? Varied and gradated green, no doubt, as all nature's colouring is gradated, but broadly, green. And the sky, is not its great dome at times all blue – gradated indeed, again, in a silvery tint, where it touches the dark green land? And the clouds, are they not at times all tints of grey, and at times all that beautiful colour of solemn, subdued purple that we call inky, that is so beautiful against the green of the hill or of the trees?*

Yet he recognised that *Colour is so subtle, so delicate, so strange in its ways that it seems to be beyond rules and laws.* The tones of the original papers varied from pale yellow, primrose, light brown on ochre, pale grey, crimson lake against orange red, clear blue, black heightened with grey and white for the smaller designs, to mulberry red, warm apple green and cold silver green, inky purple and pale grey/brown for the large flock designs. Comprehensive samples of the original colours no longer exist but the colours of those that survive are so satisfying that only the most sombre would now be unacceptable.

Girouard's definition of the character of Bodley's Queen Anne houses at Malvern – relaxed, unassuming and agreeable – applies to Watts' wallpapers and the domestic furniture and textiles designed for the firm. The partners took pains to ensure that the interiors of the houses they built and restored should have a timeless quality, mixing new Queen Anne furniture with old, combined with *blue and white china both oriental and Dutch, Hispano-Moresque plates, Persian carpets, Chelsea and Worcester porcelain, and English eighteenth-century portraits and furniture.* To this altogether attractive diversity of charm – slightly precious perhaps but not yet deadened by the canons of [illegible] taste – [illegible] added the heavy all-pervasive fragrance of *pot pourri.*

The 1870s [illegible] perhaps the most fertile decade for wallpapers of the

9. Jasmine. *The only design directly influenced by Morris' mature innovations. The present colouring is not original.*



nineteenth century. First came the excellent work of Morris whose papers are unquestionably the best of their time. Under his influence many firms strove to raise the standard of their wallpapers. Foremost among them was the distinguished firm of Jeffrey and Company under the direction of Morris' friend Metford Warner who became sole proprietor in 1871. He commissioned many architects and designers to produce wallpapers. They included some of Bodley's early associates of the Hogarth Club: Burges, E. W. Godwin and C. L. Eastlake; and later contemporaries of Garner and Scott: J. D. Sedding, Walter Crane and Lewis F. Day. Their work ranged from the flat, formal, regular patterns derived from Owen Jones' 'Grammar of Ornament' to the curvilinear attenuations of the Arts and Crafts moving towards Art Nouveau.

Between these extremes comes the cultivated work of Watts. The only designs comparable are those of the tirelessly prolific and unjustly obscure Mott whose work deserves investigation and revival. Although the firm has now a much reduced range of activity it retains its distinctiveness and versatility. Watts has remained a private company from the beginning; it is run by descendents of the founders. The firm is managed by Mrs. Graham Hoare, a grand-daughter of Gilbert Scott, the younger. Under her direction the wallpapers have recently met with an increasing acceptance by architects, designers and the public seeking authentic Queen Anne designs. They are to be found in many different contexts. The National Trust have used Watts' papers and textiles in many of their properties where they occupy a place consistant with the intentions of their designers. They have also been used in the recent restoration of the New Palace of Westminster.

To the original wallpapers have been added six designs by A. W. N. Pugin (1811-52), originally forming part of a series manufactured by Scott, Cuthbertson and Company, of Chelsea. They were rediscovered in 1975 and now form a representative body of Pugin's domestic papers, designed on a smaller scale and in a more modified manner than the sumptuous heraldic patterns and stiff diapers made for the New Palace of Westminster.

In pattern design Bodley, Garner and Scott developed the tight, inflexible geometry of Pugin's polychromy. They introduced greater subtlety by strengthening the outline and colour of the Decorated gothic models they shared in common. From Watts' new collection of Pugin's papers it is possible to see the origins of the development that found fulfilment, above all, in Bodley's work, for no architect accomplished the Puginian ideal with greater consummation than he.

ACKNOWLEDGEMENTS

I am deeply indebted to Mrs. Graham Hoare who originally suggested that I should write this article, who placed at my disposal much of the information in it and who enabled me to consult Watts and Company's records kept at Hoare's Bank. Mr. Geoffrey Stone, of Watts, provided invaluable help in tracing Watts' papers and those of H. H. Mott registered with the Patent Office and kept in the Public Record Office at Kew. This article could not have been so comprehensive without the assistance of Dr. Gavin Stamp who allowed me to consult and quote from his thesis on Gilbert Scott, the younger, and who placed at my disposal his own notes on Watts. My debt to Dr. Mark Girouard's book 'Sweetness and Light', a study of the Queen Anne Movement, 1860-1900 (Oxford University Press, 1977) is evident throughout. Miss Flora Warehouse has read the article, made helpful observations, and found documented pieces from her collection for useful comparison.

(Top)
11. *Interior of auditorium, Lyric Theatre, Hammersmith, showing the Pugin Trellis Wallpaper.*

(Left)
12. Pineapple. *An early example of Pugin's revival of gothic diaper patterns applied to wallpaper in the 1840's. It looks forward to Bodley's work founded on the same sources.*

William Clerihew (*c.* 1814–*c.* 1880). Front view of the Khasné, Petra, *watercolour and bodycolour*, c. *1845*, *15×11 inches*.

Briony Llewellyn

PETRA AND THE MIDDLE EAST

by British artists in the collection of Rodney Searight, Esq.

One of the many ways in which European fascination for the Middle East has manifested itself has been the countless visual impressions produced by artists who travelled there during the nineteenth century. These, from large oil paintings exhibited at the Royal Academy to private jottings of amateurs, are now avidly collected. The largest and most representative collection of watercolours and drawings, prints and books, is to be found, not in a museum or public institution, but in a private collection in London – that of Rodney Searight.

In the course of his working career, much of it spent in the Middle East, Mr. Searight acquired what was to become a useful knowledge of a large part of that area. A love of drawings and his own artistic ability prompted him in the early 1960s to begin collecting. Gradually his interests gravitated to the Middle East and by frequenting the salerooms in London and the country and becoming known in 'the trade', he built up his collection. Prices were then a fraction of what they are now: good quality watercolours by such artists as Lewis, Lear, Roberts, Müller and even Wilkie were obtainable at prices of £50 to £100. By the late 1960s, at modest cost and certainly with no intention of it becoming an investment, he had already amassed a remarkable collection. As time went on, the watercolours and drawings were augmented more and more by prints and illustrated travel books. In 1971 the Royal Kensington and Chelsea Borough Council sponsored an exhibition of part of the collection at Leighton House. It was the first of its kind, and the display of works by amateur and little-known artists among the more familiar Lears, Lewises and Robertses, provided a steady peg on which further research could be hung. The collection, nine years later, is vast, brimful of pictures and books, interesting in all sorts of ways – historically, topographically, and architecturally, as well as artistically.

This article shows only one small area – Petra and the mountains of Sinai, remote regions of Arabia, where, before the age of modern tourism, travelling was always uncomfortable and often hazardous. But for the few who were undaunted by the rigours of the journey, the area held immense fascination: to the south of the Sinai peninsula there were Mount Sinai with the monastery of Saint Catherine founded by Justinian in the sixth century on the site where, according to tradition, God appeared to Moses in the burning bush; and north of the Gulf of Aqaba, deep in the ancient land of Edom, was the fabled rock-city of Petra, lost to Europe until its 'rediscovery' in 1812 by Burckhardt. Either or both could be visited on the journey from Egypt to Jerusalem and the Holy Land proper, one of the focal points for visitors to the Middle East in the nineteenth century. A renewal in religious fervour in the Victorian era coincided with an enthusiasm for the romantic and the picturesque and encouraged serious investigation of the historical ruins and geographical conformations of these lands. A pioneer in all this was the Swiss, Jean Louis Burckhardt (1784–1817) a man of exceptional courage and ability who spent eight years in the Middle East under contract to the English 'Association for Promoting the Discovery of the Interior Parts of Africa'. Travelling from Syria to Cairo he heard tell of a wondrous city within an impenetrable mountain and by a clever ruse persuaded an Arab to guide him through the remarkable valley with the rock-cut tombs which he realised to be the ancient Sela or Petra. His detailed observations, published in 1822 after his death as 'Travels in Syria and the Holy Land' opened the way for at first a trickle, and later a flood of visitors.

Unfortunately Burckhardt had neither the opportunity nor, it would seem, the talent to draw the antiquities. The first Europeans to produce a competent and thorough visual record of Sinai and Petra were the distinguished French travellers, the Comte (later Marquis) Léon de Laborde and Linant de Bellefonds, whose lithographs were published in 1830 in 'Voyage de l'Arabie Petrée'. Laborde's view of the theatre at Petra was later copied by David Roberts, the Scottish artist, for an engraving in Finden's 'Landscape Illustrations of the Bible'. A watercolour copy of this is in the Searight Collection, stiffly executed but interesting in the absence of the Laborde originals. David Roberts visited the Middle East for himself in 1838/9 and on his return published the monumental 'Views in the Holy Land, Syria, Idumea, Arabia, Egypt and Nubia' with its magnificent lithographed plates, many of Petra and Sinai.

The black and white engravings to

(Right)
Mrs. Maria Harriet Matthias (fl. 1850s), *watercolour, inscribed and dated* 'Crusader Castle, Gracia, Gulph of Akaba – May 11 1857', *9¾×13¾ inches.*

(Below)
Edward Lear (1812–1888), *watercolour and pencil, inscribed and dated* 'Petra 13. Apl. 1858', *and with numerous colournotes, 14×21¼ inches.*

W. H. Bartlett's 'Forty Days in the Desert' are on a much smaller scale. Bartlett (1809–1854) was another indefatigable traveller whose output of topographical views was even more prolific than Roberts'. As well as several trips to the Continent and North America, he went to the Middle East five times, made over fifteen hundred drawings and published a dozen books. 'Forty Days in the Desert' describes his journey from Cairo through Sinai via Wady Feiran and Mount Sinai to Petra in 1845; it was enormously popular when it was published in 1848, reaching a fourth edition by the time he died six years later. Some of the original watercolours for the engravings are in the Searight Collection, two of which, the *Convent of Saint Catherine's, Mount Sinai* and the *Principal Range of Tombs, Petra,* are particularly lively. Fully coloured, with delicate blue and brown washes, the figures outlined in black ink, they are less common than the rapid sepia wash drawings which he did on his travels. The two engravings illustrate the texts on the facing pages; they are less detailed than the watercolours and several figures are left out – the Petra view having pencilled instructions to this effect.

Bartlett had begun his career in an architect's office; William Clerihew (*c.* 1814–*c.* 1880), another traveller in the East during the 1840s, was a practising architect, exhibiting architectural subjects at the Royal Academy in 1840 and 1841. Very soon afterwards he travelled to India and returned to Europe in 1845, his route taking him through Aden, Cairo, Alexandria, Beirut and the Holy Land, and then on to Cyprus, Rhodes and the Greek Islands. Although Petra would not have been on his way, there is a watercolour of the front view of the Khasné (the most impressive of the tombs) by him in the Collection. As it is almost identical with the lithograph by Laborde which appears as Plate 54 in his book, and as it is not signed and dated as Clerihew's drawings sometimes are, it may be a copy. The architecture is generalised and the whole appears rather wooden, with an over heavy use of Chinese white. On the other hand Clerihew would certainly have known about Petra and his interest in architecture might have made him keen not to miss it.

William Edward Dighton (1822–1853)

is an artist about whom very little is known. He was a pupil of William Müller, and later of Frederick Goodall, exhibiting at the Royal Academy and the British Institution between 1844 and 1853. His known watercolours, which are seldom signed, reflect much of Müller's style, though with a lighter touch, and the scarcity of his work may be the result of misattributions to Müller. The watercolour, illustrated here, inscribed *'Convent of Mount Sinai, March 27'*, would have been made during his trip to the East *c.* 1852, probably shortly before another watercolour in the Collection inscribed *'The Cape of the Veil – Ras el Bourka'*, since Ras el Bourka on the west coast of the Gulf of Aqaba could have been on Dighton's route on his way up to Palestine from Saint Catherine's. The soft pencil outlines overlaid with freely applied washes in muted colours on the thick, textured paper, are typical of Dighton. The bright light of the desert and the shadows cast by the rocks are his prime concern, not its picturesque qualities.

The next professional artist to visit the area, whose work is in the Collection, was Edward Lear (1812–1888). The two watercolours here, *Mount Sinai* and *Petra*, reveal his sensitivity to the atmosphere of these places. He depicts less of their past history and more of their natural colour and rugged scenery than most topographical artists, and, above all, conveys their strangeness and solitude, which he, a lonely bachelor, could so well understand. Despite poor health, his restless nature drove him to explore many parts of the globe, keeping vivid and humourous journals, often written in his own curious shorthand. His trip to Petra from Jerusalem in 1858 was full of excitement and drama, some of it not too pleasant. Accompanied by Giorgio, his Suliot servant and Feragh, the black slave seconded to Lear for the journey by the Sheiks of the Hawaitat and Jahaleen tribes (he appears to the right of the watercolour), Lear approached Petra through the mountains to the west, arriving there on 13 April. More delighted and astonished than he had ever been by any spectacle, he was also daunted at the prospect of rendering its enchantment on paper, but, determined to try, sketched until it was dark. *I worked on the whole view of the valley looking eastward to the great cliff, then in the bed of the stream among its flowering shrubs, then on one of the higher terraces where a mass of fallen columns lies in profuse confusion, not unlike the ruins of the Sicilian Selinunti, and gathered scraps and coloured effects of the whole scene from various points.* The *Petra* shown here, inscribed *'13. Apl. 1858'* and with numerous notes on the colour formation of the rocks, including *'see Selinuntium'* on the bottom right, must be one of these very sketches, rapid and spontaneous. Sadly, he was not able to make as many such sketches as he would have liked, for early the next day, after growing disorder among the rabble of Arabs who had collected around his party, he was pushed about and robbed of *everything from all my pockets, from dollars and penknives to handkerchiefs and hard-boiled eggs; excepting only my pistols and watch.* Eventually they got away under the protection of a Sheik, molested by thieving felaheen at every turn.

Nine years before, in February 1849, he had set out with John Cross on a trip from Cairo to Palestine, but depressed by torrential rain and a severe cold, had reached only the mountains around Saint Catherine's before turning back. One peak (probably Jebel Musa) appears in

(Right, above)
William Edward Dighton (1822–1853), *watercolour and pencil*, c. *1852, inscribed and dated* 'Convent of Mount Sinai – March 27', *10×13¾ inches.*

(Right, below)
Captain Robert Moresby (fl. 1820s–1850s), *watercolour*, c. 1830, *inscribed on the back* 'No. 8 View of the Mountains of the Peninsula of Sinai, the Sea in the distance, the entrance of Acabah Gulph with the Islands of Tehran in its centre', *8¾×14 inches.*

(Below)
William Henry Bartlett (1809–1854). The Principal Range of Tombs, Petra, *watercolour with bodycolour and some pencil, penandink, c. 1845, 8¾×13¾ inches. An engraving by J. Cousen faces page 134 of Bartlett's 'Forty Days in the Desert'.*

his watercolour as *Mount Sinai*. This is not an 'on the spot' sketch like *Petra* but painted for a client at a later date, possibly soon after his visit to Jerusalem in 1858, since it is on the same size and colour of paper as another watercolour of that city. Its rich colours on the blue paper and contrasts of light and shade make a dramatic effect.

Like David Roberts, Richard Beavis (1824–1896) was a successful topographical painter, mainly in oils, who collected material in France and Holland as well as Britain. An illness in 1874 left him in need of a change of air and early the next year he journeyed via Venice and Brindisi to Alexandria and Cairo. From there he set out on a caravan through the Sinai desert, sketching anything that caught his attention, such as the convent of Saint Catherine's. His *View of the Convent, Mount Sinai* taken from the south east is inscribed, and dated *'January[?]25/75'*. Its pale colouring and emphasis on the building rather than the mountains are very different from the dramatic scenes of either Bartlett or Lear. He travelled on to Jerusalem and the Holy Land, the trip occupying about six months in all. On his return to England he worked up many of his oil and watercolour sketches, sending two of these pictures to the Royal Academy in the following year.

Many of the views of Petra and Sinai by amateur artists are as attractive and interesting as those by the professionals, and some are very curious. An early one is Captain Robert Moresby's barren, moon-like landscape, *View of the Mountains of the Peninsula of Sinai, the Sea in the distance, the entrance of Acabah Gulph with the Island of Tehran in its centre*, c. 1830. Moresby, a member of a distinguished naval family, was a Commander in the East India Company Navy, and between 1829 and 1834 was engaged, with a Commander T. Elwon, on the ship *Palinurus*, on a survey of the Red Sea, including the Gulfs of Aqaba and Suez, in connection with the embryonic 'overland' mail route to India. Their purpose was to determine the best course at all seasons for steamers proceeding to and from Suez and to establish the best positions for coaling stations. Their findings were published in 'Sailing Directions for the Red Sea' printed by Order of the Court of Directors of the East India Company in London in 1841. Soon afterwards Moresby joined the Peninsular

(Right, above)
William Henry Bartlett (1809–1854). The Convent of Saint Catherine, Mount Sinai, *watercolour with bodycolour and some pen and ink*, c. *1845*, *8¼×13½ inches. Engraving by E. Brandard faces page 81 of Bartlett's 'Forty Days in the Desert'.*

(Right, below)
Richard Beavis (1824–1896). *Watercolour with bodycolour, 1875, inscribed* 'A view of the Convent, Mt. Sinai' *and dated* 'January (?) 25/75', *13¾×20¼ inches.*

(Below)
Edward Lear (1812–1888). *Watercolour on blue paper*, c. *1860s*, 'Edward Lear delt.' *signed and inscribed* 'Mount Sinai', *6×9 inches.*

and Orient Company as Captain of their first large steamship which sailed for India with eighty passengers in September 1842. During the Red Sea survey, Moresby, whose competence as a draughtsman was probably acquired in a naval academy, executed a series of watercolour drawings of scenes and places of interest in the area. Eight of these are now in the Searight Collection and another five in the National Maritime Museum. Most are numbered, indicating that there were at least thirty in the series and many are inscribed on the back in pen and/or pencil; two are dated 1830. Moresby maintained his artistic interests and in 1852 collaborated in a publication by Thomas Grieve, the scene painter, of a portfolio of zincograph drawings entitled 'The Route of the Overland Mail to India'.

In the same area of Arabia, a softer, more romantic scene than Moresby's harsh terrain is Mrs. Maria Harriet Matthias' watercolour, inscribed *'Crusader Castle, Graia, Gulph of Akaba'* and dated *'May 11, 1857'*. It came from an album of views in Egypt and the Holy Land, including Turkey and Italy and several botanical studies, all inscribed and many dated during 1856 and 1857. Accompanied by her husband James and 'Eddy', possibly her brother-in-law, Mrs. Matthias travelled from Alexandria in January 1857 up the Nile to Philae and thereafter via Suez to Sinai and on to the Holy Land, Syria and Smyrna. About a dozen of her watercolours from this trip are in the Searight Collection. The Crusader castle on the Île de Graye at the head of the Gulf of Aqaba was built by Baldwin I of Jerusalem *c.* 1115.

The variety of artists and styles in the watercolours illustrated and discussed in this article are a mere indication of the enormous range of Rodney Searight's collection. Its extent and vigour is itself a reflection of the curiosity and intrepidity of the artist travellers who toured the Middle East during the eighteenth and nineteenth centuries.

Acknowledgement
I am indebted to the assistance I have received from Rodney Searight without whose generosity in sharing his fund of knowledge on the subject, and permission to photograph his watercolours, this article could never have been written.

Ian Fleming-Williams

JOHN CONSTABLE AT BRIGHTWELL: A NEWLY DISCOVERED PAINTING

It is rare for a wholly unknown work by a major painter to come to light. The discovery of a delightful small oil painting by John Constable is therefore something of a sensation, particularly in view of the slender thread of evidence linking Constable with the village of Brightwell. As the author points out, Constable is still by no means the best known of our artists, *and there may well be more discoveries to come.*

In 1815 Constable left London on 6 July for his customary vacation at East Bergholt in Suffolk. He had been employed at full stretch the preceding weeks and from the experience had acquired a much needed confidence in his powers. The weather proved delightful, and his eye was in: Bergholt, he told his betrothed, Maria Bicknell, in a letter of 13 July, had *never looked half so beautiful before as now.* He would not tell her what he was painting, as he did not like to talk of what he was about, but he had one encouraging piece of news. On the 31st he was going to meet *a Gentleman* (the Reverend Mr. Barnwell of Bury) *at a village* (Brightwell) *near Woodbridge to take a view for him of the Church as it appears above a wood.*

He made the trip; the commission was satisfactorily executed. Drawings of Woodbridge (3 August), Framlingham and Ipswich (5 August), enable us to plot his homeward route. Soon after his return Constable received a very agreeable letter from Barnwell who *was most pleased with the little picture.* In October Barnwell wrote again, about a frame. It was in his mind, he said, to have a rich, handsome one, but not as large as was the present fashion. Constable, he pointed out, had a panel the same size as the little landscape and would therefore, he presumed, not have occasion to send for the picture.

So far only one other reference has been found linking Constable and Brightwell. This is in a note by Barnwell on the topography of the village written in 1829 for *The Gentleman's Magazine.* After an account of the families that had made Brightwell Hall their seat, we are told that it was inherited in 1818 by Sir Robert Harland, Bart., of Nacton and Wherstead, from his brother-in-law John Vernon. Barnwell mentions an engraved, bird's-eye-view of the mansion, its outbuildings and plantations. *Of this,* he continues, *I have a drawing by Mr. Isaac Johnson of Woodbridge;* [and] *a water-coloured drawing from an elevated spot on the south side of the village leading to Nacton, copied from an oil painting by Mr. Constable of Upper Charlotte-street, Fitzroy-square, in possession of Sir Robert Harland.*

Until Mr. William Drummond's recent recognition of *Brightwell Church and Village* as the work of John Constable, no painting of Brightwell had been identified. From the documentary evidence it was assumed that Constable had painted two oils there: the little landscape executed on panel for Barnwell, and the view of the Hall which, in 1829, was in Sir Robert Harland's possession. The representation of both church and Hall in one picture, the newly discovered *Brightwell,* suggests that this assumption was incorrect.

Constable chose to paint his view from the point described by Barnwell as *an elevated spot on the south side of the village*: that is, from a position near the vicarage, where in all probability he was staying during his visit. On the sky-line to the left the church, with its seventeenth-century Gothic tower, *appears above a wood,* as Barnwell had wished it to be seen, and as it is still to be seen from across the valley. The farm in the distance to the right of the picture is known as The Hall. Here, until the middle of the eighteenth century, stood the local family seat, Brightwell Hall, *a fair and large house, built of brick.* Of the mansion, outhouses and plantations, in Constable's day there remained only some of the outbuildings. Among the present farm buildings is to be found much of the original brickwork. The small building attached to the cottage on the extreme right of the picture is also standing today. Now abandoned, until quite recently it was a forge. The smoke-blackened, taller of the two chimneys rising from its roof in the painting suggests that it was a forge in Constable's time too.

Though a year of abundant corn harvests, the summer of 1815 was excessively dry, the fields having earlier yielded but a poor crop of hay. The painting gives us a vivid account of that particular season: the burnt grass and flowering plants on the higher ground nearby; the watermeadows in the valley below (with a pair of horses deftly touched in) still providing pasture; the willow-leaves a lighter green as they turn in the breeze (later that month Constable complained of high winds that had *disconcerted the*

John Constable.
Brightwell Church and Village,
oil on panel, 6⅛ × 9 inches. Private Collection. Once it had been recognised as a Constable, this little painting was readily identified as the view he had painted of Brightwell, Suffolk, in the summer of 1815 for a Reverend F. H. Barnwell. As it is one of the very few landscapes he is known to have painted to order, and also a work that can be dated with absolute certainty, the newly-discovered painting is of exceptional interest.

John Constable.
Golding Constable's Kitchen Garden *(below) and* Golding Constable's Flower Garden *(right), both, oil on canvas, 13 × 20 inches. The Ipswich Museums Committee.*
These well-known views were taken from an upper floor at the back of the Constable family home at East Bergholt, Suffolk. The fields to be seen stretching away towards the horizon were held and farmed by the artist's father, Golding Constable, to whom the distant windmill also belonged. The discovery of Brightwell Church and Village *greatly increases the likelihood that the pair was painted, as it has been suggested, in the summer of 1815: the* Kitchen Garden *(with some of the corn visibly still unripe) in July, the* Flower Garden *(in which the wheat is being prepared for cutting) in August of that year.*

foliage a great deal); the grass yellower again on the further, rising ground; and finally the corn light against the sky.

Besides its fascination as a little descriptive masterpiece, and its rarity, being a landscape painted by Constable to order, *Brightwell Church and Village* is of very special interest as we know to within a day or two when it was painted. For few of these early Suffolk years do we have more than a handful of dated or dateable oils, and for 1815 (the second half of which was spent almost entirely in Suffolk) only two have found general acceptance, the well-known views taken from an upper floor of the family home at East Bergholt, *Golding Constable's Kitchen Garden* and the *Flower Garden*.

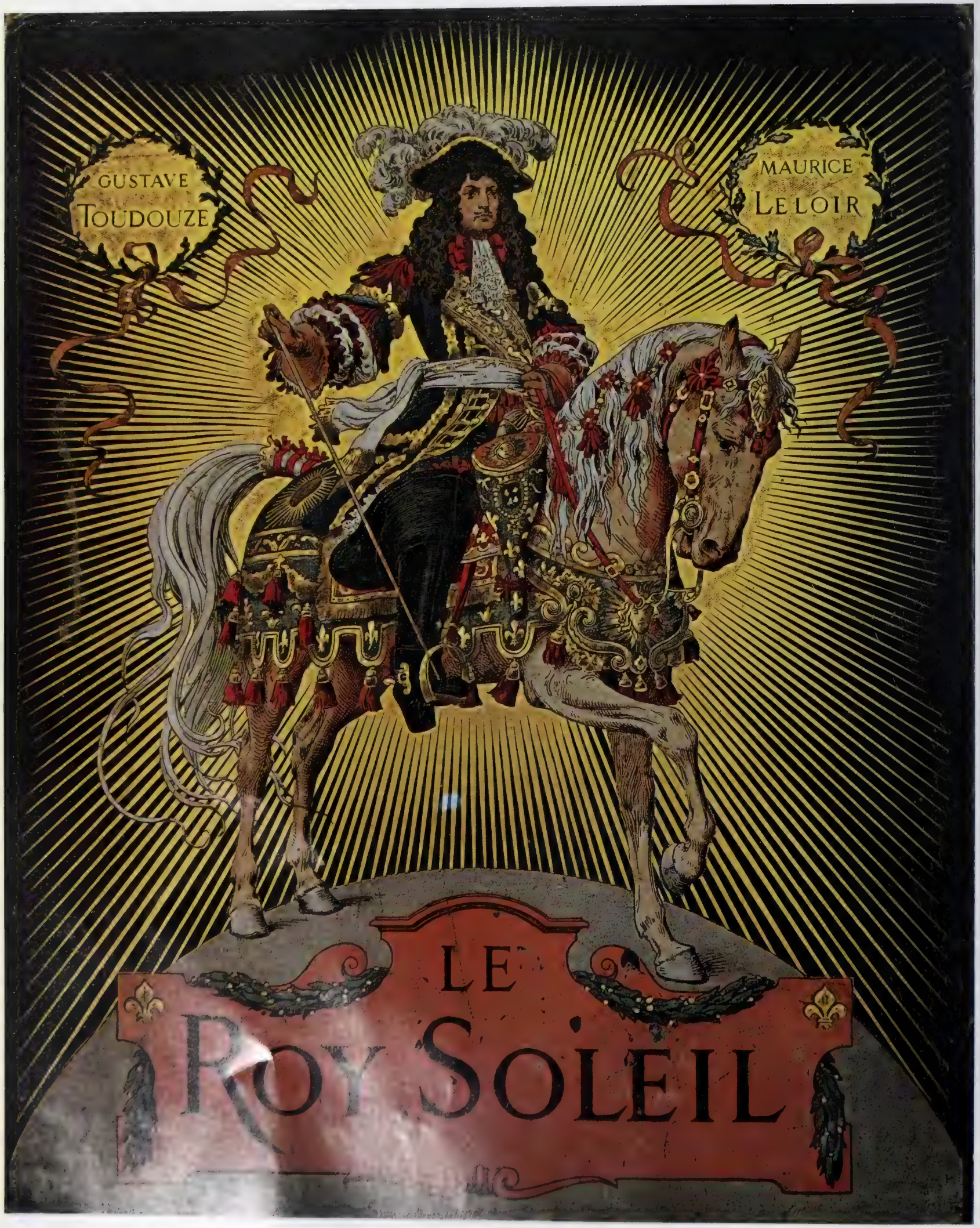
Brightwell Church and Village must have been painted almost entirely in the two whole days Constable appears to have spent there, 1 and 2 August. From the nature and state of the crops in the two Bergholt pictures it has been convincingly argued (Michael Rosenthal, *The Connoisseur*, October 1974) that *Golding Constable's Kitchen Garden* was painted in July and the *Flower Garden* in August of that year; that is, the first *before* Constable's trip to Brightwell and the

second *after*. The newly discovered painting, coming as it must therefore have done between the two Bergholt views, makes this seem even more likely to have been the case. For, if allowances are made for Constable's comparative unfamiliarity with the Brightwell area and for the fact that he had little more than two days in which to complete the job, the three paintings are quite remarkably alike. In all three sunlight plays an important part, curiously enough moving round from right to left – morning to evening through noon – in the order in which the pictures were painted. In all three there is the same tension, a heightening of visual acuity, along the horizon. They share the same rich, jewel-like quality of paint. In each, while minutiae receive the most careful attention, Constable never loses sight of the uniformity of the whole composition. Together they make a most delightful yet impressive group.

If Constable only painted the one picture at Brightwell, the subject of this article, then we may ask how it came about that in 1829 F. H. Barnwell only possessed a watercolour copy of a picture he had commissioned some fourteen years before, the original then being the property of another, Sir Robert Harland. At present we do not have the answer. There appear to be reasons enough why Harland should have wished to own the painting. He lived nearby at Orwell Park. Brightwell Hall and the land that went with it had belonged to his wife's family, the Vernons. He himself became the improprietor of the parish. It is likely that Constable was known to him as there were family connections both with Joshua Rowley, rector of East Bergholt (who had succeeded after the death of Maria Bicknell's grandfather, the monstrous Dr. Rhudde), and with Constable's patrons the Godfreys of Old Hall, East Bergholt. Both Harland and his wife receive a mention in the family correspondence. Sir Robert died, aged eighty-two, in 1847. On his death in 1860, his wife is said to have left what remained of the Vernon estates to a married niece of her husband's. When we know more of the picture's history all may be made clear. Meanwhile, we must just be grateful that another can be added to our list of authentic paintings by John Constable, perhaps the best loved, but by no means the best known of our artists.

MAURICE LELOIR & LE ROI SOLEIL

Will Allan



At the turn of the century a number of Parisian publishers experimented with the production of immensely lavish books glorifying some of France's national heroes, Henri IV, Louis XIV, Napoleon and others, to suit the prevailing révanchiste *mood. Some of the best known artists and illustrators of the day were involved; commercially a failure, this series is unique in publishing history, and examples are now costly rarities.*

Maurice Leloir (1853-1940) was an artist of remarkable versatility, a scholar of the history of costume, and a brilliant designer of stage and ultimately cinema sets. He had a passion for his country's past, and a keen sense of the uniqueness of French history and institutions which sometimes gave his work a flavour uncomfortably close to chauvinism. He remembered the horrors of the 1870 war, and to live to see Paris occupied once again by German troops.

Most of his work consisted of watercolours and engravings, largely on historical themes, allowing him to develop his intense interest in costume. This interest led him to found the Societé de l'Histoire du Costume in 1906, and took him to Hollywood in the difficult years after the First World War. There he produced Douglas Fairbanks and Mary Pickford in one of the epic motion pictures of the early 'twenties, 'The Man in the Iron Mask'.

In 1903 Leloir was approached by the publishing company of Combet at 5 rue Palatine and asked to illustrate a book in a series entitled 'Collections d'Albums Historiques', printed by Firmin-Didot in a limited edition of one hundred copies, fifty on Chinese and fifty on Japanese paper. This series, published variously by Boivin and Combet, both heirs to an older company called Librairie Furne, appeared between 1901 and 1909. Each volume (there seem to have been only nine in large octavo format) told the story of one of France's national heroes, and was illustrated with watercolour drawings reproduced by a method known as *chromotypogravure de cueille et bouché*, a form of colour printing much favoured by limited edition presses at the time. This series is unique. Not only were the leading illustrators of the day involved – Job, Robida, and Leloir – but the text was written by well-known writers of the stamp of Georges Montorgeuil and Gustave Toudouze. It was a very costly and prestigeous effort, designed to stimulate *révanchiste* sentiments and to relay with perfect accuracy great moments in France's past.

Leloir was commissioned to illustrate the life of Louis XIV, 'Le Roi Soleil'. This he did in a series of meticulously drawn set pieces, showing seminal moments in the progress of the young heir from the troubles of the Fronde through to the solemn end of Europe's longest reigning monarch seventy-five years later. Each illustration is minute in its detail, drawing on Leloir's love of costume, his enthusiasm for weapons and delight in architectural accuracy. It is a very splendid series. The book itself is now rare, especially in its limited edition form, and constitutes a remarkable 'one off' in the long career of an artist whose work is now attracting new interest in the salerooms and amongst collectors.

Photographs: Michael Cooper

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Maurice Leloir
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BOUDIN AT GALERIE SCHMIT

Each year Galerie Schmit mounts a major exhibition illustrative of the best in French nineteenth- and early twentieth-century painting. This collection of Boudin's work, reinforces the renascent interest in this early Impressionist.

Eugène Boudin came from a long line of sailors and fishermen. It was perhaps this ancestry which gave him the tenacity and courage to continually search to perfect his art in the face of the near poverty and the public's indifference which dogged him nearly all his life. Although official recognition, to which, moreover, he was indifferent, came only in his last years, his magnificent seascapes and skies were admired and appreciated by the greatest artists of his time.

Boudin was born in Honfleur in 1824, son of a fisherman who had once served in Napoleon's navy. The family settled in Le Havre in 1835, when Léonard-Sébastian Boudin was put in charge of a steam-boat service between the two ports. The young Eugène avidly sketched the people he saw around him, the navvies, the fishermen, the idle dawdlers walking up and down the quay sides. He started his own paper shop, after having been clerk to an editor-printer, and met Isabey, Troyon, Couture, Millet, who had come to Le Havre to paint. Eugène too would be a professional artist. In 1847, he gave up his business, went to Paris and then Belgium where he studied, and copied, the Old Master landscape and seascape painters.

In 1855, Boudin went to Brittany on the first of many visits, where he painted churches, pilgrimages, wayside calvaries, market days and the Breton's traditional festive clothes. His first *envoi* to the Paris Salon in 1859, *Le Pardon de Sainte-Anne-La-Palud* was inspired by a ceremony he had seen in Finistère. In the same year, he met Baudelaire. The poet much admired the numerous pastels he saw in Honfleur, brilliant studies of cloud effects or the sea. From 1859 to 1866, Boudin spent his time between Le Havre and Honfleur, frequenting the artists who had discovered Normandy's exceptional light and skies; Harpignies, Diaz, Monet, Huet, Jules Dupré, Daubigny, Cals, Courbet, as well as his acquaintances of earlier days, Isabey and Troyon. It was, however, the Dutchman Jongkind, whom Boudin first met in 1862, who was to have a profound influence on his work, teaching him a greater freedom of style. Still desperately struggling to live by his painting, despite the purchase of his *Pardon* by Le Havre Museum, Boudin was encouraged by friends to leave his beloved sea for Paris. But despite the advantages the city offered, exhibitions, auctions, meetings with painters, art critics, writers and collectors, Boudin could not bear to stay in Paris [illegible] he adopted a life at [illegible] living the winter months in town and then escaping to the Normandy, Brittany or Flanders coasts.

During the early 1860s, Eugène Boudin, the land- and seascape painter became the chronicler of the fashionable society of the Second Empire which had begun to frequent the newly created seaside resorts, Trouville and Deauville. His charming pencil sketches, the colours indicated by simple touches of watercolour, were used as studies for larger oil paintings of regattas, race meetings, the Casino, or groups of *elegantes* and dandies sitting on the shore. Although Boudin depended financially on the sale of these pictures to the rich summer clientèle, who were particularly delighted by the beach scenes, he was, over the years, to find these posing idlers dreadfully irritating, the activities – or, rather, the lack of them – of these *golden parasites* a *fearful mascarade*.

Amongst the buyers who were beginning to be interested in Boudin's work was the Belgian investor, Gauchez, who commissioned a large number of paintings. He had already successfully sold several earlier oils and he felt that Brussels would be an excellent market for the artist. But with the outbreak of the Franco-Prussian war in 1870, no further funds from Gauchez could reach Boudin and so he himself went to Brussels, and from there to Antwerp, where he found appreciative buyers for his local views, considered as being amongst the most beautiful of his pictures. The following years were spent between Normandy, Brittany and Paris, with journeys to Belgium, Holland and the Picardy and Gironde coasts.

In 1874, Boudin participated in the first exhibition of the Impressionists, but the next five years were inauspicious for these painters; the buying public remained inert. *One needs a large dose of courage to hold one's paintbrush in this time of abandon and indifference* Boudin wrote in 1876. Things took a better turn for him in 1881 when Paul Durand-Ruel undertook to sell all his work. The following year, the dealer inaugurated his new gallery in Paris with an exhibition of Boudin's paintings, which was favourably received by the press. Durand-Ruel held another one-man show in 1889, with 89 oil paintings an a number of charcoal drawings and pastels, which was highly successful. The same year, Boudin received a gold medal at the Universal Exhibition. At the age of sixty-five, he was [illegible] so much so that he was [illegible] indefatigably, despite ill health, to keep up with his commissions. For years faithful to the Northern coastlines, he went to the South of France for the first time and, on three occasions, to Venice.

Eugène Boudin died in Deauville in 1898, spending the last hours looking at the sea and the sky, the two great passions of his life. Gustave Cahen, his legal executor and author of 'Eugène Boudin, sa Vie et son Oeuvre' organised an exhibition in 1899 in the Paris School of Fine Arts together with Léon Bourgeois, whose collection of Boudin drawings and watercolours were sold by Sotheby's in London in March 1980. Three oils were given to Le Havre museum, which was further enriched by the collection Louis Boudin had inherited from his brother; 43 works went to the Honfleur museum, the remaining being sold by auction at Hôtel Drouot in March 1899. The preface to the sale catalogue was written by Arsène Alexandre, who in the same year published 'L'Oeuvre d'Eugène Boudin'.

The most important exhibition of Boudin's work since the 1899 one was held in 1965 by Robert Schmit. He has now organised another retrospective in the Paris gallery at 396 rue Saint-Honoré from 7 May to 12 July this year. There are 51 oil paintings and 41 drawings, watercolours and pastels, which cover nearly the whole of Boudin's working life. It took Monsieur Schmit nearly a year to put all these together. Many come from private collections and it took some time to persuade the owners to part with their Boudin's; everything is for sale. Knowing the whereabouts of the pictures is a great help when preparing such a retrospective. Here, Monsieur Schmit was in a particularly strong position, since he not only published a three-volume *catalogue raisonné* in 1973 (which took about 18 years to compile), but also helped the Kunsthalle in Bremen to contact private owners in France for its exhibition 'Eugène Boudin', which was held in Germany from September to November 1979.

In Monsieur Schmit's exhibition, there are some rare works, including a study for Le Havre museum's *Pardon* and studies for the panels commissioned in 1869 by the Rosenlechers for their château's dining room. There is also a portrait group (most unusual in Boudin's *oeuvre*) showing the Dubois family in Deauville in 1887. It is dedicated to Mademoiselle Germaine Dubois, who was the artist's only known pupil. The paintings and drawings presented here show not only Boudin's evolution as an artist, but also a wide range of his subject matters . . . but most important of all, the sea. The sea and the sky.

Lynne Thornton

(Below) Eugène Boudin. Bordeaux. La Garonne à Lormont, *1878*. *Height: 19¼ inches; Width: 28⅞ inches.*

(Bottom) Eugène Boudin. Marée basse à Trouville. Pêcheurs des crevettes, *panel*, c. *1879*. *Height: 8⅞ inches; Width: 16½ inches.*

(Below) Eugène Boudin. Le Marais à Deauville. *1896. Height: 21⅝ inches; Width: 35 ⅝ inches.*

(Bottom) Eugène Boudin. Environs de Trouville, *panel*, c. *1862/5. Height: 7 inches; Width: 13 inches.*

Roger Kain

DEAUVILLE/TROUVILLE

Deauville and Trouville are still the northern rivals to Cannes and St. Tropez, attracting visitors both by their intrinsic charm and for the many cultural events of international importance which take place there. This article traces the evolution of these historic resorts, and explains their distinctive character.

One of the glittering events of the cultural year in provincial France is the annual Festival of American Film held in Deauville on the channel coast. Resorts like Deauville owe their origin to the fashion for sea bathing imported from England in the 1770s. In the nineteenth century their patrons endowed these places with fashionable baths, salons, *casinos and racecourses for the pleasure of visiting high society from Paris. Today, their attraction as towns owes much to the visual tensions between their classical town plans on miniature Second Empire 'Haussmanien' models and the flamboyant excesses of Belle Epoque 'Victorian' villa architecture. This article sketches the evolution of design in some Normandy coast resorts and then focuses on the creation and development of Deauville.*

Diffusion and development

Following the development of Brighton in the 1760s, a sea bathing establishment was opened in Dieppe in 1778. The French Revolution temporarily truncated such frivolous activity but by the 1830s there were several small resorts along the coast catering in the main for local bathers. These included resorts with names still very familiar today like Boulogne, St. Malo, Le Havre and Le Tréport. Real advance was made possible in the late 1840s when Paris and the coast were linked by railway, making access for the Parisian bourgeosie much easier. The combination of medical cure and entertainment centred on a casino proved a potent attraction during the time of the Second Empire. Growth was in many cases very spectacular; artists and literati like Alexandre Dumas, who had discovered the delights of this coast much earlier, were soon lamenting the fact that *Trouville now has ten inns.* Gustave Flaubert wrote lovingly of the Normandy seascapes he remembered from happier times when writing his tragic 'Un coeur simple' in 1876 (1). Virginie, its dying heroine, bathed each day at Trouville and in the afternoons: *We would rest in a meadow with Deauville to the left, Le Havre on the right and the open sea straight ahead. This last shimmered in the sunshine, smooth as a mirror, so calm that it hardly made a sound . . . all was embraced by the infinite vault of the sky.* All the places named in the story are carefully recalled, his allusions to Trouville are precise and the Deauville beach is accurately described. The Normandy coast was popular among painters as well. Eugène Boudin, born in Honfleur in 1824, was one who particularly captured the essence of fashionable people set on long beaches by the open sea and under huge Normandy skies.

During the Second Empire, many places became speculators' paradises. Villas, chalets and apartments were constructed on cheap land along the coast. During the succeeding years of the Third Republic, high society happily exiled itself from Paris to the coast, particularly to luxurious resorts like Cabourg and Deauville (3). By the end of the century, these places offered a wide variety of activities in addition to bathing; sports like yachting, horse-racing, golf, tennis, shooting and croquet for the daytime were complemented by the casino, concerts and dancing by night. In this respect coastal resorts became firmly differentiated from inland spas where medicine rather than entertainment continued to be the prime, if not the only, attraction.

In respect of development and form, these French channel coast resorts are of two different types. Most of the older established places were grafted on to existing towns or villages. The Normandy coast was dotted with little fishing ports – if one ignores the trappings brought by the yachting fraternity, the carefully preserved harbour of Honfleur provides us today with some of the flavour of a century or so ago (6). At Trouville a little to the west, a bath, a casino and a number of hotels were inserted into the tight and irregular street pattern of this little coastal port (7). On the other hand, some Second Empire resorts were completely new creations. Among these are Paris-Plage, Deauville (discussed in more detail below) and Cabourg (2). These towns have regular, 'classical' town plans, either in grid pattern, or, as at Cabourg, a strongly radial design focusing symbolically not on a church or a palace but on the temple of pleasure, the casino (4). As well as a casino, a promenade along the edge of the sands was also an essential component of a resort town. The wooden boarded walkways known as the *planches* were day-time *rendez-vous*, places to see and be seen, sea-side equivalents of the boulevards of Paris (5).

Sea-side villas

People who stroll along the *planches* in these Normandy resorts today cannot fail to notice or probably even be amused by, the fantasy villas built behind the promenades. It is really the architecture of these channel resorts as much as their street plans which gives them their special character. Indeed, these 'new town' creations were an ideal field for architectural experimentation – they were not prisoners of their architectural past for they had no past. Their patrons were free to indulge every whim of fashion whether historicist, eclectic or pastiche. There are gothic 'manor houses', Swiss 'chalets', Chinese 'pagodas', Normandy '*ferme-ornées*', renaissance 'chateaux' and Dutch 'merchants' houses'. All styles, all periods and almost all

(Below)
1. Gustave Flaubert, photographed in middle life by Nadar.
Photograph: Bibliothèque Nationale.

(Bottom)
2. Street plan of Cabourg. Drawing by Mrs. Pat Taylor, University of Exeter, after a sketch in P. Lavedan, 'Histoire de l'Urbanisme', 1952.

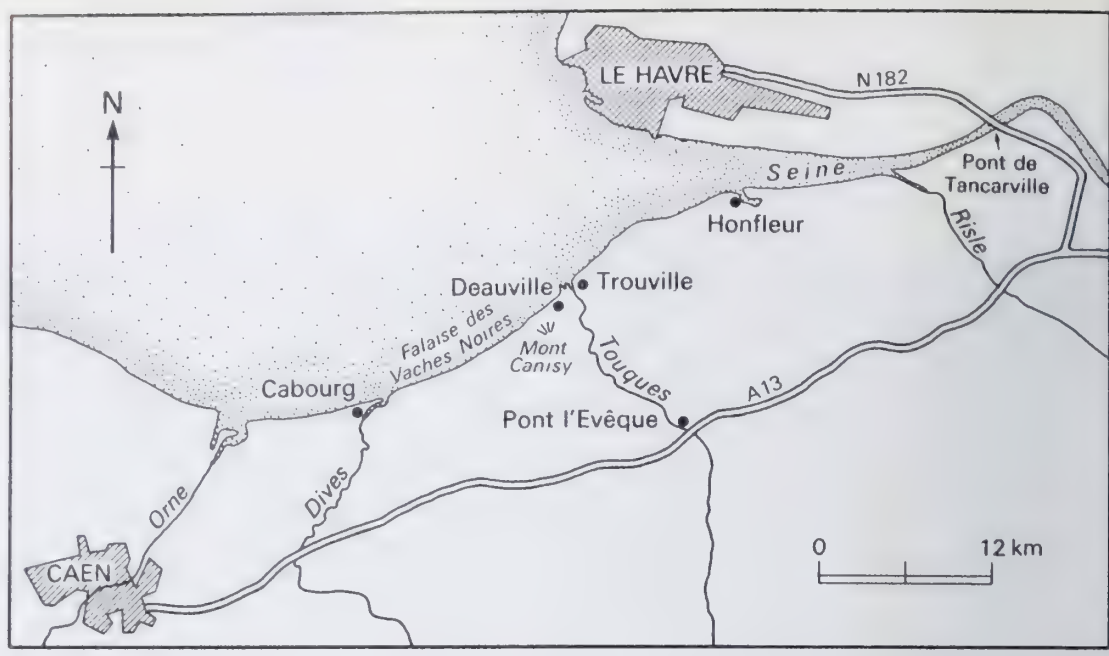
(Right, top)
3. Resorts on the Calvados coast. Map compiled by Mrs. Pat Taylor, University of Exeter.

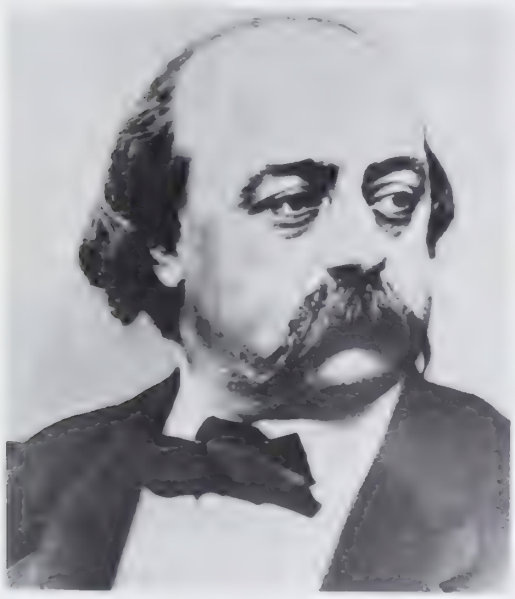
(Right, centre)
4. The casino at Cabourg.
Photograph: Roger Kain.

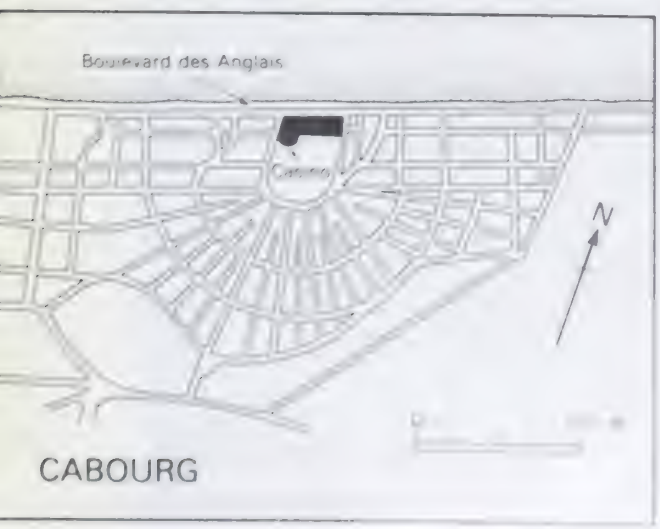
(Right, bottom)
5. The Planches *at Deauville.*
Photograph: Roger Kain.

(Far right, above)
6. The harbour at Honfleur.
Photograph: Roger Kain.

(Far right, below)
7. The casino at Trouville.
Photograph: Roger Kain.







countries are represented. A walk along the *planches* at Trouville is a veritable education in late nineteenth-century urban eclecticism. At the far end of town, for example, there is the Tour Malakoff (8). A 'mediaeval' fantasy, it was built in 1864 for the painter Mozin and is now sadly in a very dilapidated state. Almost adjoining this is Princess Sagan's polychromatic Villa Persane, one of the relatively small number of truly exotic buildings which are still excellently maintained (9). By the end of the century, French architects and their clients had been sufficiently affected by the English Domestic Revival to favour constructions in imitation of a truer Normandy vernacular. The Ferme du Côteau constructed in Deauville on the lower slopes of Mont Canisy in 1912 for Henri de Rothschild is evidence of the triumph by this date of the vernacular over exotic styles (10). All the best building sites with sea views have long since been appropriated, but chic 'week-end' apartments in similar *néo-Normand* styles in woods at the summit of Mont Canisy still find a ready market as 'primitive nature' enjoys another revival (11).

Deauville

Within this general picture of the nature of urban and architectural design on the channel coast of France, stands the resort of Deauville, today as in the past, at the forefront of luxury. This is not least because it has been favoured by the continued interest and concern of a series of influential patrons including the present mayor, Anne d'Ornano.

Today, Deauville and neighbouring Trouville have merged into one resort; they were formally linked by the construction of a bridge in 1861 across the river Touques. Trouville was already a popular sea-side village in the 1820s at which time the site of Deauville between the river and the heights of Mont Canisy to the west was nothing but a wasteland of dunes and marshes providing some rough pasturage for local farmers. During the 1850s major construction works were undertaken to improve the harbour and jetties at Trouville and to protect its beach. Involved with this work was Joseph-François Olliffe, a doctor born in Ireland but who trained and practised in Paris. He, in company with artists and writers like Dumas and Flaubert were seduced by the beauty of the Calvados coast. Olliffe returned to Trouville every summer after 1844 and was soon established at the very centre of elegant society in the *Salon*. In 1859 he entered into partnership with Pierre-Armand Donon, who besides holding the influential post of Consul General of the Ottoman Empire, was a wealthy railway entrepreneur and financier. Together they approached Deauville commune's council with a proposal to buy the marshes and establish a new resort. The price of 800,000 francs which they offered was a small fortune to the peasant farmers who held

these previously next to worthless lands in common. A third and vitally important advocate of the Deauville scheme was Count de Morny, a descendant of Talleyrand and one of the most influential figures in Second Empire Parisian society. Olliffe was his personal physician – de Morny provided just the right social reference to ensure the success of Olliffe's and Donon's proposals. The professional architect to whom one must attribute the design of the resort was D. F. Breney who was conveniently elected mayor in 1861. An established Paris architect, he had also designed many of the buildings in Trouville, including Donon's own octagonal towered villa on the sea front (13). He was a confirmed Hausmannist and bequeathed Deauville with a street pattern consisting of two complementary elements (12). Running parallel and at right angles to the sea there is a loose grid of streets within which a larger space was set aside for the casino. In the eastern part of the town four diagonal streets converge on a large rectangular square, the Place Morny, a combination of grid and diagonals which recalls Paris with its *places carrefours*.

During the summers of the early 1860s, the crinolines of high society ladies could be seen among the dunes and muddy pools of the Deauville marshes selecting suitable sites for their villas. In 1863 the railway arrived, a limited liability company took over the organisation in 1864 and by 1865 most of the streets around the casino and the Place Morny had been laid out. Morny bought a hectare for himself and Donon and Olliffe constructed the villas side-by-side (14). Lemaitre's engraving shows the imposing nature of the twin octagonal-towered Morny villa; it was demolished in 1912 to make way for the Hôtel Royal. Olliffe's and Donon's houses were identical to each other but they were set, as this picture confirms, facing opposite directions. Built in the castellated gothick revival style, they were even given English names: Victoria Lodge and Pavillon Elisabeth. Both are now demolished.

By the end of the Second Empire, Deauville was well on the way to becoming a luxury *station balnéaire*. Despite many passionate entreaties from its promoters, it was never favoured with a visit from the Emperor, but they did succeed in selling its attractions to the leisured classes of Second Empire France. It had the nearest sandy beach to Paris (just 190 kilometres as the crow flies) and if it was not quite the *new Versailles at the gates of Paris* that they claimed, its combination of hydrotherapy and beautiful nature was particularly attractive.

Despite the many difficulties of the Franco–Prussian war period, Deauville continued to develop. The 'season' was still very popular and in this context the races held at the Hippodrome de la Touques were very important. Elegant people still came every summer attracted, no doubt, by the flood of

(Far left, above)
8. The Tour Malakoff, Trouville which was built in 1864 for the painter Mozin; it is now rather decayed. Photograph: Roger Kain.

(Far left, below)
9. The polychromatic street façade of the Villa Persane, Trouville. Photograph: Roger Kain.

(Above)
10. The Ferme du Côteau on the slopes of Mont Canisy, Deauville which was built in 1912 for Henri de Rothschild. Photograph: Roger Kain.

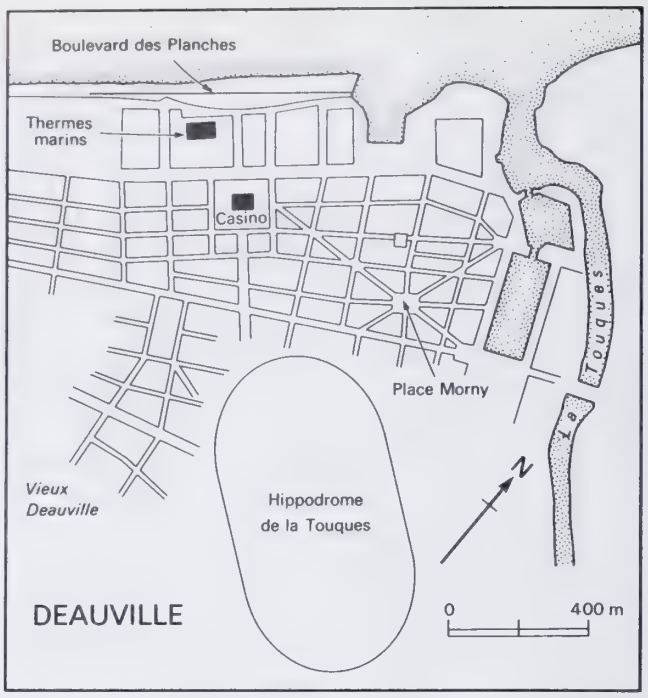
(Left)
11. New housing developments in néo-Normand *style in the woodland of Mont Canisy above Deauville. Photograph: Roger Kain.*

brochures and guides published regularly to inform Parisians of the balls, fêtes and other seasonal presentations in the casino. But for a time in the 1870s and 1880s some of the momentum of building was lost. In the documents there are reports of grass and weeds pushing up through some of the side streets, while the municipal council was much occupied at this time with improving public health and instituting street paving, cleaning and proper sewers. By 1913 the permanent residential population numbered about 3,600 but this swelled to 10,000 plus during the season. Many visitors arrived from Le Havre by boat, others by the direct through train from Paris.

Facilities for visitors continued to be improved through the early years of the present century. The old summer casino was closed in 1895 and pulled down in 1902 to make way for Georges Wybo's splendid new building (15). The then mayor of Deauville, Désiré le Hoc, specified that this should be *the height of luxury, a building of the first order with a theatre, large restaurant, games rooms and a hotel close by*. Again the comparison with Versailles was employed as it was hoped that *the casino 'palace' would combine the architectural graces of a Versailles but refined for present-day taste*. The whiteness of its stucco and the glitter of its glass stand in complete contrast to the contemporaneous Hôtel Normandy next door which Le Lauraguais designed in the traditional Normandy style (16). Together these two buildings illustrate nicely the visual tensions in Deauville between 'classical' design and the vernacular revival, a fact which contributes in no small measure to the attractiveness of this resort.

The 1912 season showed that even the 400-room Hôtel Normandy could not satisfy the demand for luxury accommodation, so Morny's 'Villa Louisiane' was demolished and the Hôtel Royal, equally large, if less extravagantly designed than the Normandy, was constructed.

Deauville, then, on the eve of war had reached another high point in its history. There was a new casino, gracious new hotels and then the tango arrived. Deauville became *Tangoville* almost overnight in the 1913 season; twentieth-century modernism had really arrived. In the last fifty years there has been a good deal of further building in Deauville as in other resorts along this part of the channel coast. Much of the splendour of some of the older buildings has faded, a few are quite decayed. Some of the new, like the futuristic bath complex behind the *planches* at Deauville (17), are very fine, some like the complex of apartments around the Port de Plaisir are more incongruous, though far from dull. Yet despite all these changes, the *stations balnéaires* of the channel coast like Le Touquet, Paris Plage and in particular Deauville, along with places like Biarritz and Nice in the south of France, still possess a flavour of Dorée Belle Époque years of the last century. Since now both their formative developments and their age



(Far left, top)
12. Street plan of Deauville. Drawing by Mrs. Pat Taylor, University of Exeter, after a plan in the Archives Nationales, Paris: F12/6783.

(Far left, centre)
13. Dr. Olliffe's villa on the seafront at Trouville. It was designed by F. D. Breney, architect of the Deauville town plan. Photograph: Archives Photographiques, Paris, Fonds Seeberger.

(Far left, bottom)
14. Olliffe's, Donon's and Morny's villas at Deauville as represented on an engraving by Lemaitre in 1865.

(Left, top)
15. The summer casino at Deauville designed by Georges Wybo and built in the early years of the present century. Photograph: Roger Kain.

(Left, centre)
16. The Hôtel Normandy, Deauville built at the same time as the summer casino but in the contrasting néo-Normand *style.*

(Left, bottom)
17. The Thermes Marins, Deauville in front of the Hôtel Royal. They were built in 1971 to Taillibert's competition-winning design.

David M. Kahn

THE VANDERBILT BRONZE

Why shouldn't Vander, like Alexander –
That ancient monarch and commander –
Build him a monument of brass
For all to marvel at who pass.

Edmund C. Stedman, 'The House that Vander Built', *c.* 1869.

The nineteenth century gave birth to an impressive array of colossal monuments, the most famous being the Statue of Liberty. Germany had its miltaristic Kaiser Wilhelm Monument at Koblenz, and Italy a wedding cake like enormity dedicated to Vittorio Emanuele II, at Rome. There were others, and perhaps the most curious of them all has been largely forgotten today. It was surely one of the more important sculptural ensembles ever produced in America, and it celebrated what turned out to be only a would-be member of our nation's pantheon of heros.

The *VANDERBILT BRONZE* (1) was the kind of project nineteenth-century artists and architects frequently dreamed about, sometimes set down on paper and almost never had an opportunity to build. Unless they had a patron like Commodore Cornelius Vanderbilt. His grandiose 50-ton monument measured an astounding 150 feet in length and 31 feet in height. Its central niche sheltered the largest statue cast in America up to that time, a 12 feet high portrait of the Commodore garbed in business clothes and an elegant fur-trimmed overcoat. To the left and right stretched two gigantic bronze *bas-reliefs* that had a slightly greyish cast to them due to their high zinc and tin content. According to statements circulated by Vanderbilt's agents, the monument was intended *to illustrate the career and achievements of the Commodore . . . to represent the marvellous inventions of the Nineteenth Century, and at the same time to portray allegorically the growth and prosperity of the great American Republic.*

The construction of self-engrandising monuments had historically been the prerogative of monarchs, and in commissioning the *VANDERBILT BRONZE* the Commodore signalled the coming of a new age. For the Vanderbilts of the world were, indeed, the new leaders. The Commodore, born the son of a lowly Staten Island farmer on 27 May 1794, succeeded over the course of a lifetime in building an empire worth $100 million. He owned fleets of riverboats, ocean going steamers and several railroads. He was feared and respected by everyone in the financial and political worlds. Newspapers hailed him as *the Railroad King, the Railway and Steamboat King,* or more simply *the King of Roads.* If he had not become the first financier to build his own titanic memorial – and to suffer the humiliating consequences – someone else surely would have in the monument-mad years following the Civil War.

Vanderbilt's initial interest in monuments was somewhat altruistic. In 1866 or 1867 he considered building a memorial to George Washington in New York's Central Park. Characteristically, it was to have been the tallest man-made structure in the world. There were nasty rumours that the Commodore intended to include himself in the scheme, but nothing ever came of it. Instead, the *VANDERBILT BRONZE* came to occupy the Commodore's attention. The newspapers first mentioned it in the spring of 1868. It was to adorn the Hudson Street façade of Vanderbilt's Hudson River Railroad Freight Depot, which was then nearing completion. Lovely old St. John's Park had been destroyed to make way for this gigantic granite trimmed, red brick structure (1 and 2). Early plans for the project modestly called for a life-sized statue of the Commodore in the centre of a 30-feet wide decorative pediment. In time, the scheme was revised and developed until unprecedented in size and flagrantly costly, the finished monument more appropriately reflected the unparalleled wealth and power of the man it paid tribute to.

To minimise the self-congratulatory character of the enterprise, Vanderbilt stayed behind the scenes and placed a close associate, Captain Albert DeGroot, in charge of the project. DeGroot served as chief planner, supervisor of construction and publicity agent all rolled into one. His most challenging task was to persuade the public that the idea for the project was his own, and that he had privately raised the funds for its construction, estimated at a staggering $500,000 – $800,000 (a sum equal to, if not surpassing, the future cost of the Statue of Liberty!). Nobody seems to have been taken in by the ruse. But it permitted a smiling Vanderbilt to appear

before a crowd of 8,000 cheering New Yorkers on the day of unveiling, 10 November 1869, as the humble and delighted recipient of a most singular honour.

The designer of the *VANDERBILT BRONZE* was Ernst Plassmann (12 June 1823-28 November 1877), a German born cabinetmaker and sculptor. Plassmann arrived in New York in 1853, and in that year displayed an ornately carved chest at the Crystal Palace. His only other known works before taking on the Commodore's project include a pair of small wooden figures of a Coachman and Groom now in The New-York Historical Society, and a monumental statue of Chief Tammany for the pediment of New York's Tammany Hall. In addition to a few later public works, Plassmann also published two volumes of ornamental designs for cabinetmakers. His love of rich, sometimes overly complex, surface detailing definitely manifested itself in his scheme for the *VANDERBILT BRONZE*.

Plassmann employed a small army of men on the project. Every square foot of his huge *bas-reliefs* was worked up in full-scale first in clay, and then in plaster before being cast under the expert guidance of founders George and Valentine Fischer. The imagery, while unfamiliar today, was commonly employed in nineteenth-century America to symbolise the nation's wealth and progress. Bundles of merchandise and produce, ships and trains, cogwheels and cows were typically used on a wide variety of small-scale printed materials: banknotes, stock and other certificates. They also appeared on the mastheads of newspapers such as the New York *Tribune*. The images that fill Plassmann's *bas-reliefs*, however, were intended to be read on two levels. They at once represented the resources of a growing nation *and* the specific possessions of one wealthy individual – the Commodore. Conversely, the story they told of Vanderbilt's success was also the story of America's success. In short, by making use of traditional imagery, Plassmann portrayed the Commodore as the embodiment of American social and economic ideals. Literally and figuratively the artist elevated his patron to the position reserved in comparable allegorical ensembles for George Washington and Young America.

Plassmann devoted the monument's right-hand *bas-relief*, the more successful of the two, to Vanderbilt's long maritime career. The composition was structured around three vessels popularly identified with the Commodore. From right to left they were the *Dred*, his boyhood sailboat, the *North Star*, a lavish steam yacht he built in the 1850s, and the mammoth passenger steamer *Vanderbilt*, one of the largest ships of its day. The vessels were appropriately bracketed by a dock cluttered with bundles of merchandise and a recumbent Neptune, who was flanked by a racoon and silhouetted against the Palisades of the Hudson.

The left-hand *bas-relief* presented Plassmann with more of a problem. It was dedicated to the Commodore's other great passion and source of profit – railroads. Unfortunately, Vanderbilt had only become involved with *the roads* a few years earlier, and there was little biographical material for the artist to work with. So he placed a miniature version of the Hudson River Railroad Freight Depot in the scene as well as a large rendering of the locomotive *C. Vanderbilt*, that the Commodore had added to one of his lines. Otherwise the *bas-relief* was fleshed out with a medley of figures and objects in different scales, all of which had something to do with the grander theme of American prosperity. Liberty reigned on the far left overlooking a bucolic landscape, cows, harvesters, piles of produce and a second, smaller locomotive. A fascinating mass of mechanical apparati, including a giant boiler, a cogwheel and a derrick completed the composition.

On the aesthetic level, the *Vanderbilt Bronze* came in for a fair share of criticism. The diarist George Templeton Strong, for instance, described it as *bestial*, a *hideous group of molten images*. But a majority of the public rejected the monument on more basic grounds. In the course of his long life, the Commodore had sadly neglected the niceties

(Left)
1: *The* Vanderbilt Bronze, *by Ernst Plassmann, 1868-9, shown here in a rare photograph taken within a year of its unveiling. New-York Historical Society.*

(Above)
2: John B. Snook. Hudson River Railroad Freight Depot, *wood engraving,* Harpers Weekly *25 September 1869.*
This enormous, modern facility covered four square acres and was refered to by one writer as Vanderbilt's palace.

(Below)
3: *The freight depot was bounded by Laight, Beach, Hudson and Varick Streets. The* Vanderbilt Bronze *was directly opposite Hubert Street. Today the approaches to the Holland Tunnel occupy the site. Map, wood engraving,* The Centennial Guide to New York City, *New York, 1876.*

(Right)
4: Currier and Ives. The Statue Unveiled, Or the Colossus of Roads, *1869 (Peters 504), issued to satirise Commodore Vanderbilt's monument to Mammon. Coloured lithograph. Metropolitan Museum of Art.*

(Below)
5: *The* Vanderbilt Bronze, c. *1890, when both its reputation and physical condition were undergoing steady decline. New York Public Library.*

(Far right)
6: *The Vanderbilt statue today. Few of the thousands who drive by it every hour have any idea of its colourful history.*

observed by his modern day counterparts. He never contributed to charity nor took an interest in public affairs. This made his monument seem nothing more than *a public honour to merely selfish success in getting money*. The unveiling of his bronze ensemble also came at a particularly bad time. He had only recently concluded a series of quasi-legal manoeuvers, the watering of stocks, that had grossly inflated the value of his holdings in the New York Central and Hudson River Railroads at the expense of the general public. To many this made Vanderbilt little more than a thief, *a lineal successor of the Medieval baron*, according to *The Nation*.

Still smarting from his recent financial coups, Wall Street's bulls and bears decided to embarrass the Commodore with a farcical unveiling of their own 'Van Der Belt Statute'. They timed their ceremony to coincide with the actual unveiling of the *VANDERBILT BRONZE*, and staged it in no less a place than the Long Room of the New York Stock Exchange. Trading was even suspended so as to provide the maximum possible audience for the event. An oration, songs, an ode and various speeches hilariously celebrated the Commodore's *statute* – the watering of stocks. And at the end of the pageant a *tableau vivant* was unveiled to a cheering crowd. It featured a broker draped in a white sheet and sporting a mask with bulging eyes and protruding tongue. In one hand, sheathed in a boxing glove, he held a watering can marked *'207'* – the price of watered New York Central stock just before the Commodore consolidated the line with his Hudson River Railroad. Much to Vanderbilt's chagrin, the spoof received front page coverage in virtually every newspaper in town.

The irony of the Commodore's pretensions to public grandeur and his frequently shady financial dealings also became the subject of a Currier and Ives lithograph entitled *'The Statue Unveiled, Or the Colossus of Roads'* (4). It depicted a giant Commodore watering the New York Central and the Hudson River Railroads with a hose marked *'207'*. The presence of the steam yacht *Vanderbilt* and what was probably intended to be the locomotive *C. Vanderbilt* confirmed the reference to the *Vanderbilt Bronze* implied in the lithograph's title. An added dimension was introduced with a dwarfish Jim Fisk working a hand pump to water the Erie Railroad, an illusion to the insignificance of his crooked operations in comparison with the Commodore's.

Of course there were those who had kind words to say about the *Vanderbilt Bronze*. Around the time of its unveiling quite a few newspapers hailed it as *magnificent, stupendous*, and *so admirable . . . as . . . to disarm criticism*. The editors of the New York *Herald* even declared that, *more than any other monument of art extant*, [it] *represents the material progress of our time*. Yet two years later the same newspaper joyously poked fun at the sculptural ensemble and no one else appeared eager to rise in its defence. Clearly, instead of inspiring public admiration for the Commodore, his bronze monument only fanned the flames of resentment against him. By the time of his death on 4 January 1877, the work's reputation had sunk so low that no mention of it was made in any of his obituaries – evidently so as not to insult the memory of the deceased.

The chronicle of the *VANDERBILT BRONZE'S* later years was characterised by abuse and neglect. It was only occasionally mentioned in print, and usually even then by guidebooks that warned it *would hardly repay a visit*, or critics who described it as *a tribute which questionably acquired wealth and bad taste have paid to successful and unprecedented trickery and avarice*. Added to the long list of the Vanderbilt bronze's woes, the surrounding area became increasingly industrialised and soon the monument's only admirers were neighbourhood labourers and draymen. This led a Vanderbilt biographer to observe: *as a monument for the public eye it might almost as well be deep in the Adirondacks*. Given its notoriety, the work was permitted to deteriorate by the Commodore's family and successors. A photograph taken only twenty years later reveals a sooty, corrosion-streaked surface and the loss of a number of decorative details, including clouds, birds and neptune's left leg. Later photographs show that the deterioration continued to grow worse.

The monument was still mentioned as being in place as late as October 1919, but was probably removed shortly after in anticipation of a New York Central plan to demolish the Hudson River Railroad Freight Depot. According to a 1924 newspaper article, *it was only a few years ago that (the Vanderbilt Bronze) was taken down, the intention of those in charge being to place it among the exhibits at Grand Central Terminal. It has not yet arrived at its destination and there seems to be no room for it there. It is now stored out of sight in the New York Central freight yards at Thirty-third Street*. The entire monument never did arrive at Grand Central. In 1929 the bronze Vanderbilt statue alone was placed in front of the terminal's southern façade where it stands today (6). The unique *bas-reliefs* were presumably destroyed and sold as scrap. *Sic transit gloria*.

Virginia FitzRoy

THE ARTS REVIEWED

Monet at the Grand Palais, Paris
9 February-5 May 1980

A retrospective gathering of Monet's works entitled 'Hommage à Monet' at the Grand Palais which closed last month brought together the best work from every period of his life drawn from France, America and the USSR. Unlike many blockbusting retrospectives that the Grand Palais are wont to mount (such as the Courbet in 1977), the visitor does not leave this one reeling from the sheer volume of work on show. On view are a careful selection of pictures from the early Normandy days with Boudin, through the golden years at Argenteuil in the 1870s to the last two decades of the nineteenth century when Monet interrupted his grand task of garden construction at Giverny with trips abroad to London, Venice and Norway. It is well known that the young Monet was first introduced to the delights of open air painting by Boudin at Le Havre in 1858 after having made a small reputation already as a caricaturist. The influence of Manet is strong in some huge figure portraits, notably *Women in a Garden* of 1866/7 in which his wife, Camille served as the model for all the women in the picture. Camille also appears in an elegant full-length study (1866 Bremen, Kunsthalle) where she is seen pensively turning away from the viewer, clad in a black velvet jacket trimmed with fur over a flowing green satin dress with vertical black bands. Another charming large study rarely seen or reproduced is *La Japonaise* (1875/6) from the Boston Museum which shows a geisha-style girl twirling in a red dress brocaded with green leaves and holding a fan. Monet pays his own homage to Manet by painting a clothed *Dejeuner sur l'herbe* (1865/6) which has been re-assembled here in fragments.

Both men lost no time in chasing Salon honours. Monet's first two landscapes were accepted in 1865 and it is clear that several paintings of this period, still-lifes such as *Trophée de Chasse* (1862) were done with an eye to acceptance by the Grand Jury. Hung along the walls in the passageway connecting the main rooms are photographs and *cliché-verres* of Monet's favourite haunts juxtaposed with prints of his paintings. He returned to many of these places to mark the changes wrought by time – the railway bridge at Argenteuil (1874), Zaandam, Holland, the rocks at Étretat and Honfleur. It is fascinating to compare the dispassionate, unselective photographs of these places with the paintings and spot the details that most interested Monet. He could transform a featureless group of coal barges lying along the banks of the Seine into a moment of high drama by setting off the bright sunlight playing on the red rooftops and fronts of the houses against dark shadows cast by the barges onto the foreground water.

The sheer diversity of subjects that Monet tackled was impressive. There are boats in the Regatta at St. Adresse in 1867, their sails billowing with wind as they ply the turquoise water whilst cotton wool clouds scud across a cobalt sky. Then there are the industrial subjects – the goods yard and the Gare St. Lazare where the steam trains, like clanking iron monsters, halt at the end of the track and belch out blue-tinted smoke. When Monet faced nature directly, ridding it of people, buildings or man-made objects, he was in his element. He caught the mood of a place at all times and weathers. *Le Pave de Chailly* 1865 shows an avenue of beeches stretching into the distance. Fallen leaves flutter aimlessly on the grass, kicking up here and there before the final season of winter dormancy sets in. The whole scene is bathed in the golden, subdued tones of autumn. When he paints drift ice on the Seine near Vetheuil in 1886, he sparkles the ice floe with varnish so they look completely real on the canvas and move upstream in shades of brilliant pink and viridian. There is a dazzling snow scene *La Pie* (the Magpie 1868/9) so titled because a magpie sits on top of a wooden gate in a gap in the hedge, a black speck of contrast in a picture full of shifting pinks and blues. The design is clever for the hedge horizontally cuts the picture in half and throws playful shadows before it, giving an otherwise static picture much movement and colour.

During the 1860s Monet worked continuously on river landscapes and portraits whilst living in extreme poverty with his new wife Camille and their child. His first trip to London in 1869 (largely as a draft dodge) found him painting the parks and visiting museums with Pissarro. They met Durand-Ruel who guaranteed them an income. Monet travelled to Holland in 1871 and returned to France where he lived at Argenteuil throughout the 1870s. Amongst the portraits at the exhibition are two memorable ones by Renoir of Monet in his mid-thirties, standing staunchly in front of his canvas with work-hat tilted on his head. The other shows him planted before his easel in his suburban garden at Argenteuil painting a profusion of flowers by the fence. It was here that he was happiest with his wife Camille and son Jean, during a period when his fortunes had recovered. He is also seen painting on his floating studio boat in a portrait by Manet. The paintings of this period such as *The Bridge at Argenteuil* (1874) and *The Barge* (1872) are the finest examples of Impressionism. A calmer, more controlled manner had replaced the blotchy rapidity of earlier experiments in technique such as *La Grenouillère* (The Frog Pool) of 1869.

Letters between Monet and his patrons are well displayed and plot the course of the painter's periods of near destitution and solvency. At Argenteuil, Monet struck up a close friendship with his wealthy neighbour, Gustave Caillebotte who avidly collected Impressionist works when nobody else would have them. When Caillebotte died he left his collection of 60 paintings to the State. It caused an uproar at the time, but eventually the Louvre found room for them and the incident helped to create a favourable climate for collectors in the future. One such collector was Ernest Hoschedé, a rich Paris draper, who, with his wife Alice, helped the Monets through another wave of poverty in 1878 and nursed Camille through a grave illness after a long drawn-out pregnancy. The families moved in together at Vetheuil. The following year Camille died. So driven was Monet by his vocation that he painted his wife's face on her deathbed, capturing the pallor of approaching death in fleeting mauves and violets.

Four years later he found the perfect habitat he had been looking for all his life – at Giverny, a small village in Normandy on the banks of the Epte, a tributary of the Seine. He diverted the Epte into his garden to create a large pond and covered it with water-lilies. He trailed wisteria over the curving wooden bridge and made a Japanese garden by lining the pond with bamboo, poplars and exotic plants.

In 1892 Monet married Hoschedé's widow, Alice and started to enjoy peace and financial security after a lifetime of struggle. Giverny became a place of pilgrimage for artists, politicians and the merely curious alike. The avuncular Monet received his visitors like the head-keeper of a zoo and proudly led them around his garden, stopping to point out the prize specimens. In summer it was a blaze of reds, purples and greens. His greatness was fully recognised when the Petit and Durand-Ruel Galleries showed his *Rouen Cathedral*, *Haystacks* and *Poplars* series in 1889 and 1891. After Rouen, both London and Venice beckoned. He did over a hundred paintings of the Thames which he re-worked and finished back at Giverny. His colour experimentation took him further towards pure abstraction moving through light pastel shades in paintings done of Norway in 1895 and Varengeville in 1897, and culminating in his first *Water-lilies* series shown in 1900 where plants, light and water coalesce into shapes suspended in space. He expanded these studies into the great series of State commissioned murals, 40 feet long, *Les Nympheas* now housed in the Orangerie, Paris.

Ian Barras Hill

Above
Kaigyokusai Masatsuqu. Ivory model of a wild boar, sleeping on a bed of oak and maple leaves. The artist was undoubtedly the best of the Osaka school of artists and produced many netsuke of outstanding quality during his long lifetime. He carved a variety of subjects, but all display the intricate delicacy and gentleness of his work. Although he used a whole range of materials such as marine ivory, wood, bamboo and amber he favoured elephant ivory and was extremely meticulous in choosing only the most perfect section of the tusk. While his netsuke do not have the vigorous almost aggressive quality of Tomotada's work, Kaigyokusai Masatsugu always conveys a sense of skeletal and muscular structure of the utmost anatomical accuracy. His attention to detail lends the charm to the sculpture.

Eskenazi Exhibition of Netsuke and other Japanese works of art
27 May-6 June 1980.
This year's exhibition of Netsuke at Eskenazi will consist of approximately 100 netsuke several of which were formerly in a little-known, but excellent collection from France, the Willard Collection and also recent work by Michael Webb.

Above
Claude Monet and Georges Clemenceau at Giverny.

(Right)
Claude Monet.
The Beach at Trouville.

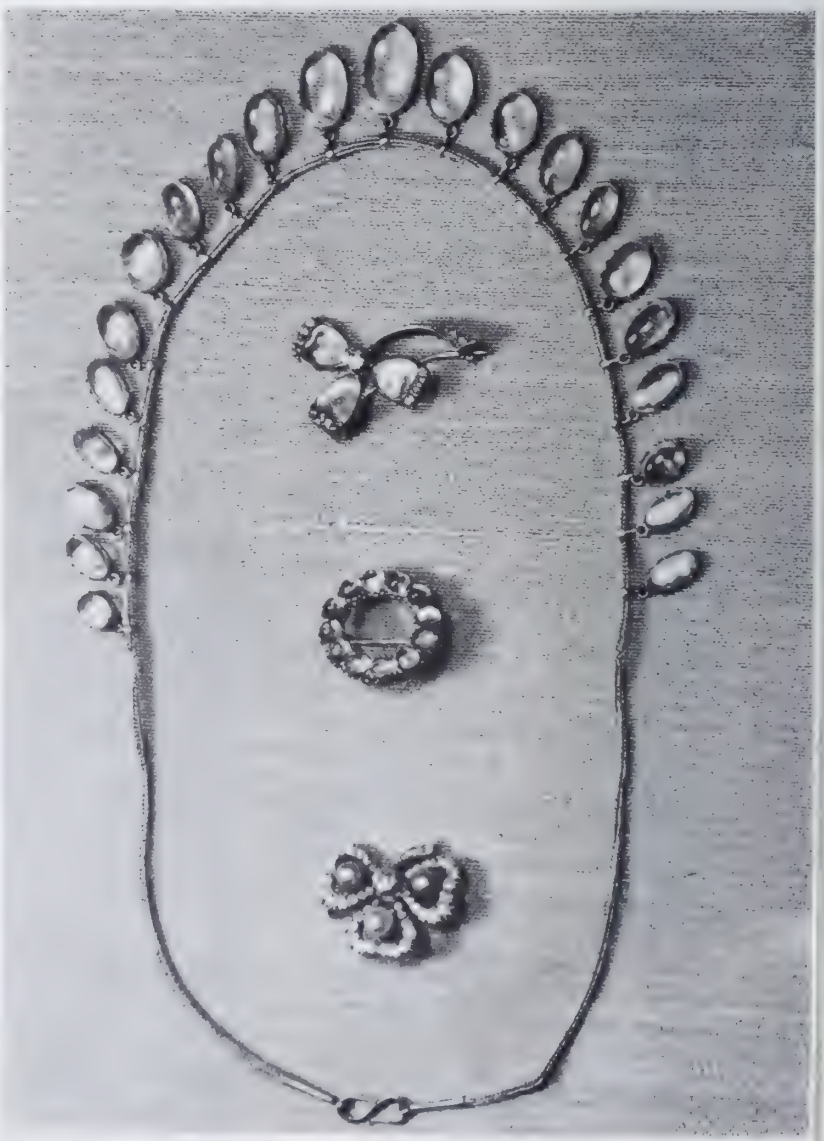
'Town and Country' is a touring exhibition of French nineteenth-century paintings. The National Gallery has lent twenty-two paintings and the exhibition has been organised in collaboration with the Arts Council of Great Britain. The exhibition will visit regional galleries that are urban, which is in keeping with the subjects represented. The exhibition will be at Nottingham University Art Gallery until 14 June and then will travel to Stoke City Museum and Art Gallery from 28 June until 26 July, Bowes Museum, Barnard Castle from 2 August until 7 September, and then back to the National Gallery, London from 29 October to 30 November.

(Right)
Jacques Villon.
La parisienne tournée à droite,
1902, etching and aquatint.

Jacques Villon (1875–1963), brother of Raymond Duchamp-Villon and Marcel Duchamp, is perhaps best known today as a printmaker. Two exhibitions of his prints have been arranged in association to run concurrently for the period 5 June-11 July: Belle Epoque, 1900–1908, at Lumley Cazalet Limited, and Cubism, 1909–1921, at David Carritt Limited. Villon's early professional experience as an illustrator for daily newspapers determined the fluent and charming style of his Belle Epoque prints, some of which are in colour. At the same time he became a master of the various techniques of printmaking, though he remained principally attached to etching and the subtle effects of aquatint. The influence of his brothers and, through them, contact with a number of cubist artists around 1911 were responsible for a new geometric structure in his compositions. During the next ten years he used his brilliant technical dexterity in the medium to create among the most majestic and powerful of all Cubist prints.

(Below right)
Late nineteenth-century moonstone and gold necklace with three brooches.
Paul Longmire Limited.
From 25 March 1980, the firm of Messrs. Plante and Johnson of 12 Bury Street at St. James's, London SW1, will open as Paul Longmire Limited, dealers in nineteenth and twentieth-century jewellery and occasional pieces of fine furniture.

(Below)
Athenian black figure Panathenaic Amphora, circa 470 BC
Greek vases from Castle Ashby to be sold at Christie's.
The Marquess of Northampton has taken the decision to consign for sale, on July 2nd, the unique collection of black and red figure vases formed by the second Marquess early in the nineteenth century. The Connoisseur will publish a detailed account of this superb group in the September issue.



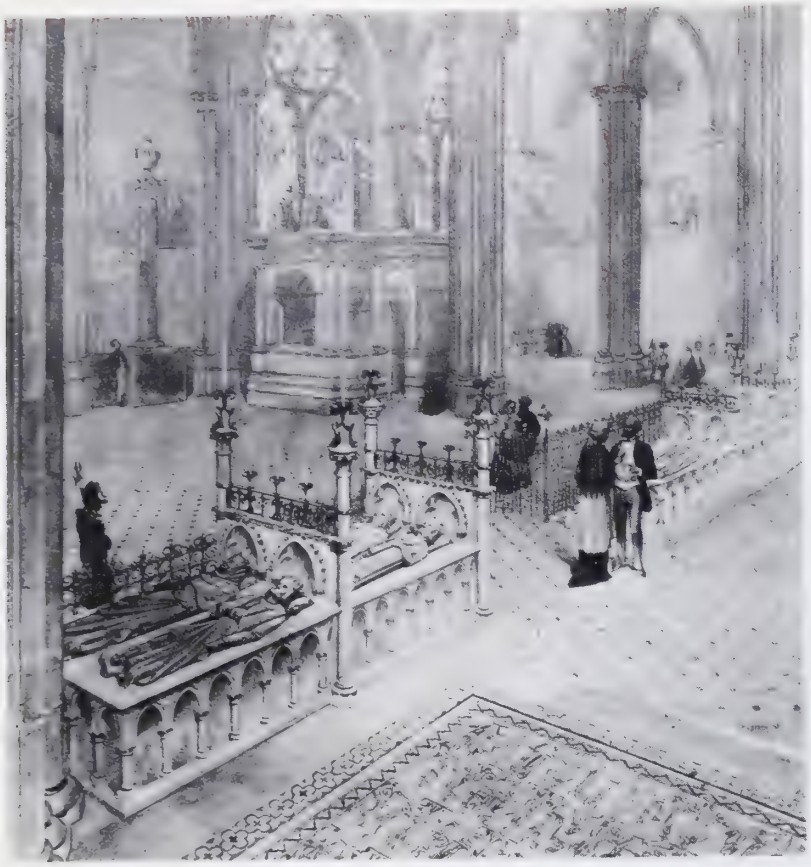
(Below)
Worcester porcelain coffee pot, decorated in the London workshop of James Giles, in sea-green monochrome and gilding. The rare decoration is reminiscent of several patterns which are attributed to Giles including the characteristic whispy purple flower sprays on the border of a plate, Cat. No. 6 in the Albert Amor's James Giles exhibition, 1977. Unmarked, 1771–1774. Height: 8½ inches.

(Below)
Early Worcester jug painted in Chinese Ch'ien Lung style, scratch cross period, 1755. One similar in the Cecil Higgins Museum, Bedford. Height: 8½ inches.

The Golden Age exhibition at Albert Amor Limited, 37 Bury Street, St. James's, SW1 will run from 6 June–26 June 1980. The Golden Age is the name given to this exhibition because it includes the years 1750–1780, the early years of the manufacture of English porcelain when some of the finest and most delicate pieces were produced. Dr. Wall predominates but the exhibition also includes Chelsea, Bow, the hard paste factories of Plymouth and Bristol and a sprinkling of other eighteenth-century wares, plus two charming examples of contemporary opaque glass from South Staffordshire.

John Griffiths
Bunjari Women – Gipsies of India
signed and dated 1879
21½ × 18 inches

The watercolour and oil paintings of John Griffiths (1837 – 1918) are on view at Eyre and Hobhouse, 39 Duke Street, London SW1 until 13 June 1980. Griffiths, a Welshman, was the product of the South Kensington art schools, and despite thirty years teaching at the Bombay School of Art, remained essentially a Victorian artist. His scenes of Indian life and landscape are, at different times, reminiscent of Richard Dadd, the Pre-Raphaelites, and Alma-Tadema, but always retain an individuality of their own. His reputation in India was high and when he died, *The Times* wrote an appreciative obituary, saying that his death 'removes one of the foremost figures of the important work initiated in India at the end of the last century'. Undoubtedly a worthy Victorian, his artistic sensibilites are more evident in the delicate watercolours of the Indian landscape than in his oils exhibited at the Royal Academy. Both, however, reveal an artist whose work deserves to be better known.



Viollet-le-Duc. Self-Portrait, *in the Abbey of Saint-Denis, watercolour. Centre de Recherche des Monuments Historiques.*

Alphonse Mucha. *Pencil, wash and gouache. One of the 72 plates published in 'Documents Décoratifs' in 1902. Jiri Mucha to the Musée d'Orsay, Donation.*

Reliquary in bronze and precious stones by Placide Poussielgue-Rusand from a design by Eugène Viollet-le-Duc. Notre-Dame, Paris.

As the controversial restorer of crumbling mediaeval cathedrals, churches and châteaux, notably Notre-Dame de Paris, Vézelay, Carcassone and Pierrefonds, Eugène Viollet-le-Duc (1814–1879) has for many years been violently criticised. But this architect, painter, theorist and ornamentalist is as little known as he is famous. While his designs for secular and religious furniture, precious metalwork, stained-glass windows, sculpture and wood panelling are Gothic seen through the eyes of the Second Empire, his belief in functional rationalism and metallic structures in building influenced several generations of architects. An important retrospective for his centenary, with an exhaustive catalogue, was held in the Paris Grand Palais in February and March this year, while the Ecole Nationale Supérieure des Beaux-Arts exhibited *Le Voyage d'Italie d'Eugène Viollet-le-Duc* at 14 rue Bonaparte. For twenty-one years, this architect worked on an 'Encyclopédie Médiévale'. The text, accompanied by over 3,000 of his drawings has now been re-edited in two volumes by Heimdal.

Czech by birth, Parisian by adoption, Alphonse Mucha (1860–1939) was the epitome of the Belle Epoque. His flower-women with their long twining hair appeared on posters, menus, books, magazines, calendars, ceramics. He decorated the Paris shop of the jeweller Georges Fouquet and designed furniture and tableware. He was also a photographer, painter, sculptor and creator of jewellery. His patriotism, expressed in the Bosnie Herzegovinia pavilion at the Paris Universal Exhibition of 1900, came to full flower with his Slav Epic, a series of monumental paintings on which he worked after his return to Czechoslovakia, from 1910 to 1928. A retrospective, to be shown at the Institut Mathildenhöle in Darmstadt and the Prague National Gallery, was held in the Grand Palais this Spring. It was organised in recognition of an important donation to the future Musée d'Orsay and the Prague National Gallery [illegible] Jiri Mucha [illegible] *Thornton*

(Left)
William Bell Scott.
Male Nude, *c. 1811–1890,*
black chalk heightened with white on brown paper, 492 × 309 mm.
Inscribed no. 10, Exact copy *and* Trustees Academy.
William Bell Scott was one of many artists who received their first professional training at the Trustees Academy. Scott attended when William Allan was master. He later described Allan as a genial kindly-headed man who had travelled in Russia and Turkey, bringing home new subjects for pictures; not a great painter but very attentive to us students.

(Left, below)
Sir William Quiller Orchardson.
Lady Orchardson before Marriage.
11⅝ × 11⅝ inches.

Sir William Quiller Orchardson and Early Victorian draughtsmen and the rise of the Scottish Academy
2 April-30 June 1980
National Galleries of Scotland

The Orchardson exhibition is the third in an occasional series on aspects of Scottish painting and consists of 25 works, mostly drawings. There is a useful illustrated short catalogue.

The small size of the exhibition inevitably means that the viewer is confronted with a series of studies dissociated from the final product. However, it is surprising how often the working drawings attain real quality. Orchardson had a refreshingly light touch as a draftsman and sometimes attains real delicacy as in his drawings for *A morning call* and *The last dance* which are beautiful in their own right. The fact that the selection has been made from the National Galleries of Scotland's own resources has lead to the inclusion of other rather pedestrian working drawings, like the drawing for *Voltaire* and for the 1872 portrait of the artist's wife. These are almost the size of the finished paintings and their interest lies mainly in the evidence they provide that Orchardson composed in terms of void and solid, with much emphasis on facial expression and gesture.

The large charcoal drawing for *Voltaire* and, even more so, its smaller companion clearly show how the artist solved the problem of concentrating attention on the principal figure within a large group, in this case by means of an exaggerated aggressive stance and pugnacious jaw line strikingly set against an empty background. Other full-scale working drawings like *In the conservatory* and *Scene at Bath* suggest a fuller engagement of the artist's imagination.

Fine draftsman as Orchardson certainly was, he could be an even finer painter as we are tantalisingly reminded by *The rivals*, a late confection of sugar pink and lime green. And in *Voltaire* as in many another of the finished oils there is a marvellous still-life worthy of Fantin-Latour which indicates his true quality and makes one regret that he never painted still-life as such. These large academic machines ought to seem in 1980 more irritatingly dated than they do but the liveliness of the artist's brush work provides a very real compensation for the sometimes mincing attitude of his figures.

The concurrent exhibition of early Victorian drawings is likewise a posy of blooms from the Gallery solanders chosen from the best of the Royal Scottish Academy artists before *c.* 1850. What emerges is less the expected polarisation between Wilkie disciples and the rest, than a striking demonstration of the versatility and modernity of William Bell Scott and his brother David. Unaccountably omitted in the wave of Victorian exhibitions of the last few years, these two artists are in urgent need of large-scale re-examination. For that matter who now remembers Thomas Duncan, Sir George Harvey or James Drummond, all well represented in this exhibition and who have all fallen into undeserved oblivion? *William Hardie*

Sir Edward Burne-Jones.
Detail from The Sleeping Princess,
gouache, 1886–8,
96 × 147 cm.
Private Collection

Visiting Victorians
Mappin Art Gallery, Weston Park, Sheffield

A large gallery at the Mappin in Sheffield has been hung until the end of the year with a display of Victorian art which has the Pre-Raphaelite Movement as its focal point. Loans from the Leeds City Art Gallery, closed for two years for repairs and rebuilding, and from a private collection in the south of England, have been added to the fine collections of the Mappin and Graves Art Galleries to present an instructive and attractive show, where the familiar faces of Burne-Jones and Rosetti jostle alongside the less widely known James Collinson and Evelyn de Morgan.

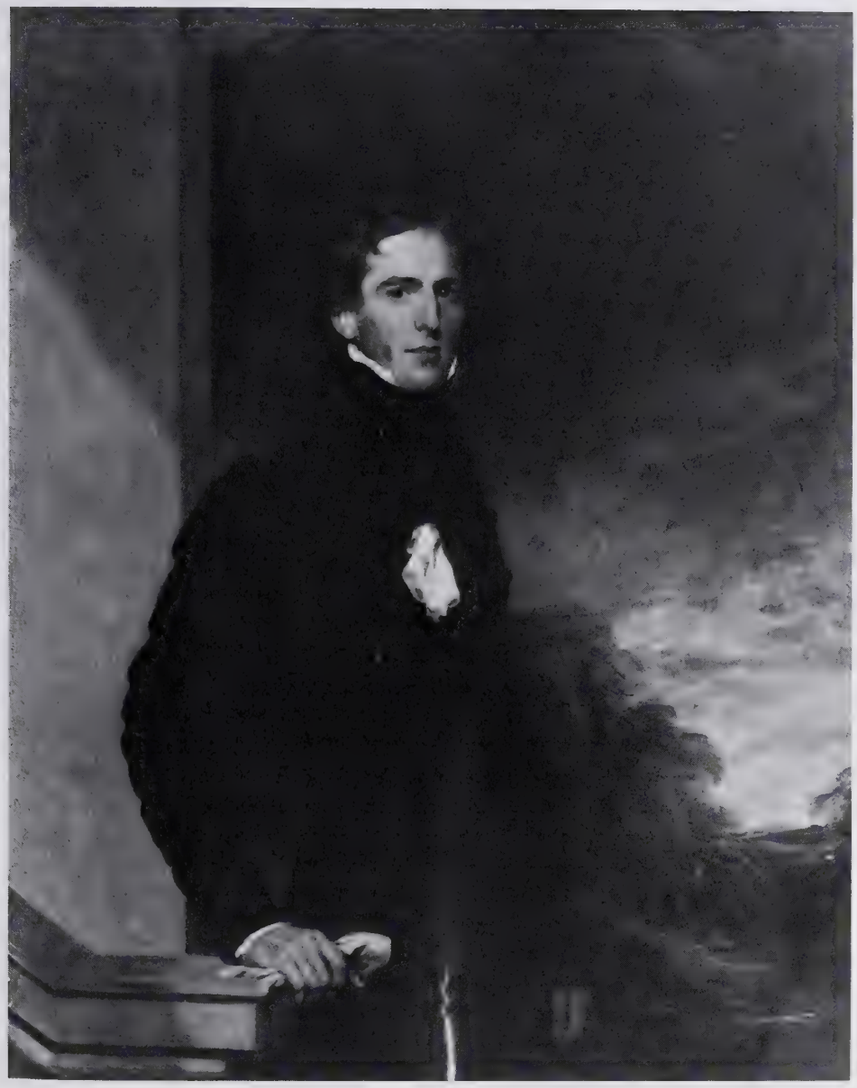
The two phases of Pre-Raphaelite Art are clearly represented. Two paintings by William Holman Hunt reveal the religious fervour and moralistic intent of the Pre-Raphaelite Brotherhood, formed in 1848, as well as the bright colours and minutely painted details which characterise their artistic style: in *Little Nell and Her Grandfather*, Little Nell symbolically washes her hands of London where her grandfather had amassed crippling debts, and in *The Shadow of Death*, Christ's arms stretched out as He yawns cast a shadow which prefigures His death. A delightful example of the Movement's obsessive observation of nature is the art critic, John Ruskin's, study of a *Peacock's Feather*. The main protagonists of the dream world and romantic imagery of the second phase of Pre-Raphaelitism were Rossetti and Burne-Jones, the latter particularly well represented here with oil sketches, pencil drawings and *The Hours* – a row of languid, pretty girls sitting in a row, dubbed by the artist *The Laps of Time*. A hot house atmosphere pervades Walter Crane's *At Home* – an elegant lady draped against a fireplace, decorated with tiles. Some William de Morgan pottery and a modern print of a Morris wallpaper show how the Movement's fascination with all things mediaeval extended to the decorative arts.

The classicism of high Victorian art is powerfully demonstrated in paintings by Lord Leighton, G.F. Watts and Albert Moore. Moore was a friend of Whistler, who took up the dreamy langour of the Pre-Raphaelites' second phase. This is continued in John Singer Sargent's portrait of the three Vickers sisters, the daughters of a Sheffield steelmaker. This, with Sickert's lovely pastel seascape, unusual for its bright blue, extends the Victorians' boundaries into the Edwardian [illegible]

Bryony Llewellyn

Viva Victoria
An exhibition of Victorian paintings will be on show at the Roy Miles Gallery, 6 Duke Street, St. James's S.W.I. from 4-27 June 1980. This year's exhibition shows the diversity of ideas that preoccupied the artists of the nineteenth century and their link with the Italian school, particularly in Rome. The works included in this exhibition show the influence of Italian art on Victorian artists, and the Italian artist Edoardo Gioja. The highlights of the exhibition are Crane's *The Seasons* and the two Burne-Jones' illustrated below and right, which have not been ill on show since 1893. Roy Miles is very grateful to the Italian government for lending some of their works.

Margaret Carpenter
Major-General John Fremantle,
125.7 × 102 cm.
Agnew and Son, London



The Portrait Surveyed
British Portraiture 1670–1870
3 June – 1 August 1980
Agnew and Son, 43 Old Bond Street, W1

An array of British faces stare out from the past in Agnew's exhibition gallery. Here, from the demeanour and physiognomy of each sitter, one might make an attempt to define what it is that makes the British character. There are great aristocrats like Lord Mount Stuart, painted by William Hoare, or the imposing Mary, Vicountess Dudley and Ward, by Sir Joshua Reynolds; there are children, like John Hoppner's too-good-to-be-true, Paulet St. John Mildmay; delicate ladies, robust soldiers, the infamous 'composer' of the 'Poems of Ossian' in the 1750s, James MacPherson, by George Romney, and the distinguished Anglo-Eastern trader who inititated the overland route to India, Thomas Waghorn, painted by the unknown Charles Baxter. All, as might be expected, from the upper reaches of British society – the rarity during this period of portraits of the baser elements denying us a glimpse of the common man. Dignity and elegance is the most obvious characteristic of these portraits, the earlier ones appearing somewhat stiff, the later ones romanticised but still reserved. No overlay of the relaxed sophistication of contemporary French portraiture can disguise the essential Scottishness of Lady Anne Finch, daughter of the Duke of Queensberry, painted by Allan Ramsay. Her straight back and unadorned hair belie her rich blue dress and colourful garland of flowers.

The interest of one portrait has been increased by a re-identification. By Sir Johnathan Richardson, it was bought, like many other portraits in the exhibition, from the house sale of Shotesham Park, Norfolk, where it was catalogued as a *Gentleman of the Sheldon family*. Comparison with an inscribed portrait of the 1st Earl of Leicester by the same artist at nearby Holkham Hall shows, it seems, identical physical features. The Holkham picture is dated 1725 and portrays the Earl in full ceremonial dress; the Agnew's picture, probably painted some years earlier, depicts the Earl *en déshabillé*, his blue mantle in the Italianate style possibly recalling Leicester's Grand Tour, but, more practically, serving to divert attention from Richardson's difficulties with his sitter's pose. Despite this, it is an impressive portrayal of the young Earl. Another distinguished portrait is that of Major-General John Fremantle, traditionally considered to be by Sir Thomas Lawrence, but now reattributed to Margaret Carpenter. The assurance of the composition and the virtuosity of the paintwork, particularly in the whites, attest to the quality of Margaret Carpenter's work, now little known, but one of the most distinguished women artists of the nineteenth century. *Briony Llewellyn*

Dieric Bouts.
The Resurrection,
tempera on cotton.

This picture was sold at Sotheby's on 16 April 1980 for £1,700,000. The true edges of the picture have been preserved on all sides and the original painted surface measures 35 × 28½ inches. A little of the original linen, covered with a reddish ground, is turned over the edges of the stretcher. This is one of a set of tempera paintings on cloth by Dieric Bouts, another of which is the *Entombment* in the National Gallery, London. This painting, which is clearly by the same hand as the latter, also came from the Gucciardi collection, is in the same unusual technique, and its dimensions are the same as those of the *Entombment* to within an inch. It seems, therefore, reasonable to assume that it belongs to the same ensemble.

Salvador Dali.
The Transparent Simulacrum of the Feined Image, 1938, *73.5 × 92 cm.*
Albright-Knox Art Gallery, Buffalo, New York.
The Salvador Dali exhibition, which has been at the Pompidou Centre in Paris, will be on show at the Tate Gallery, London from 14 May–29 June 1980.

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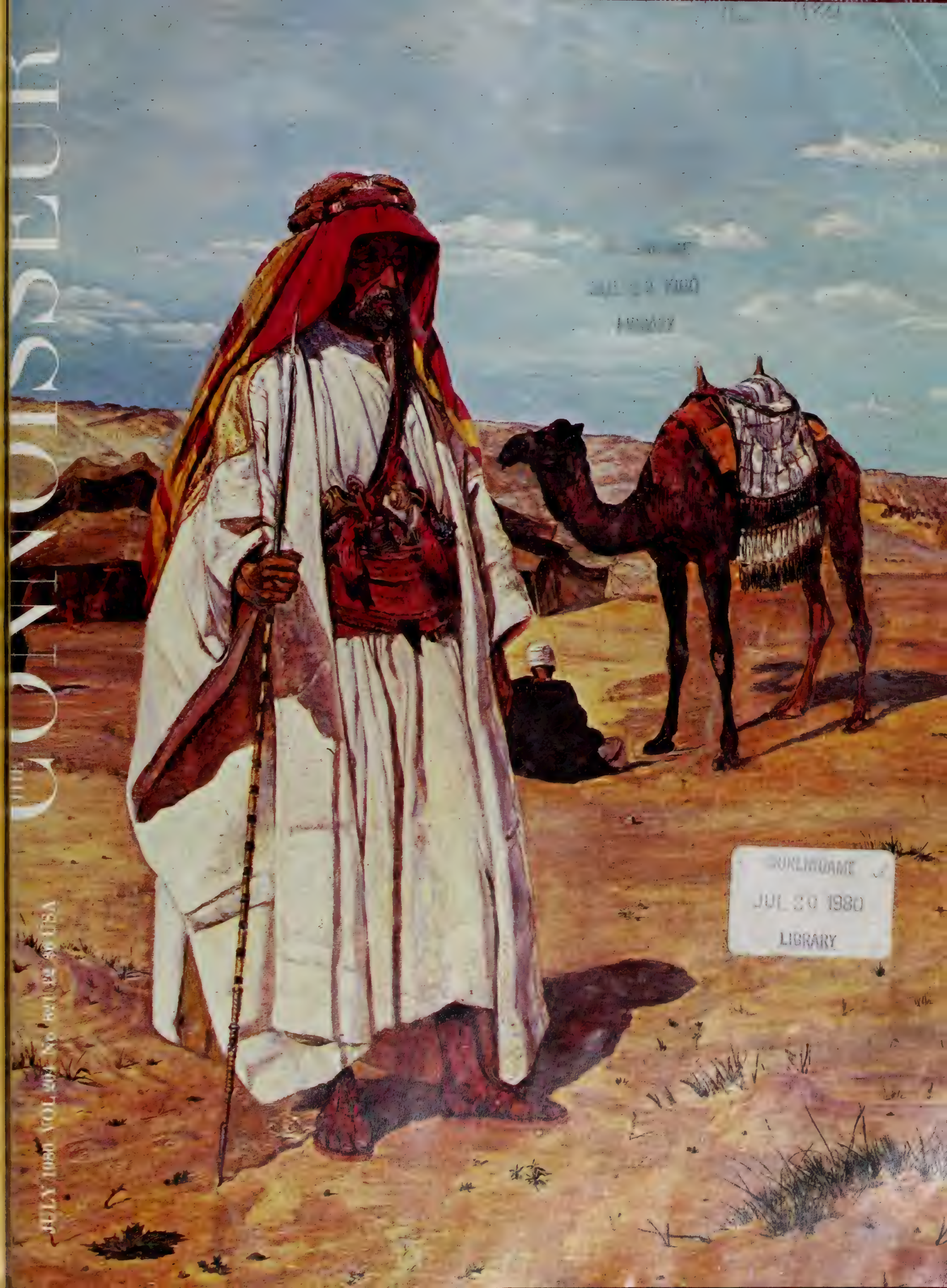

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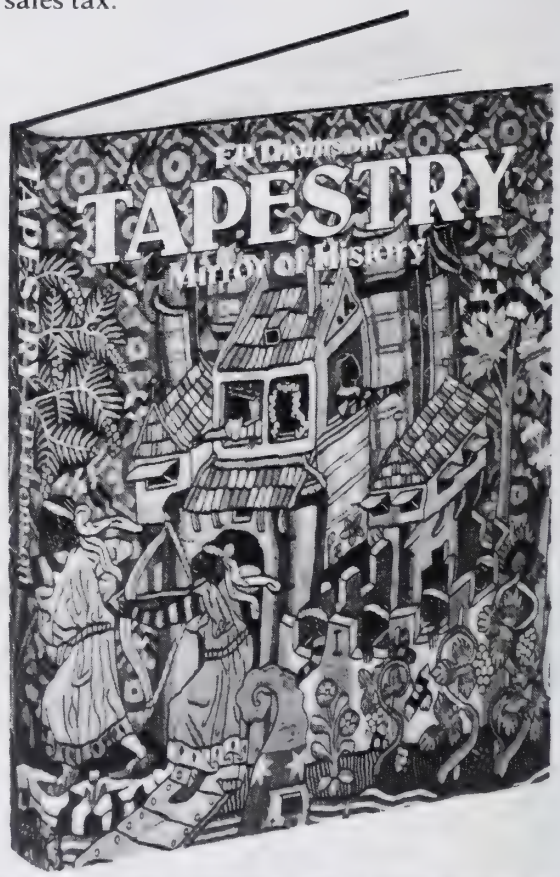

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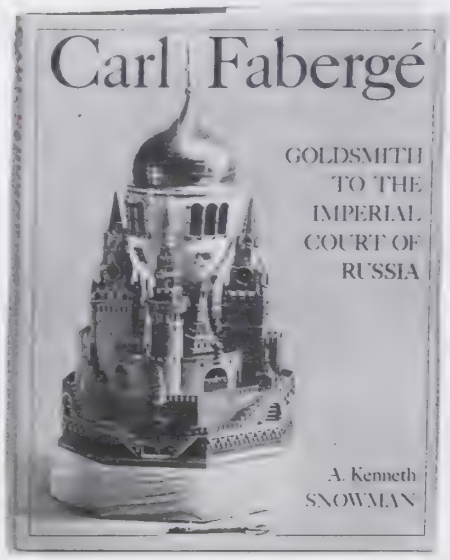

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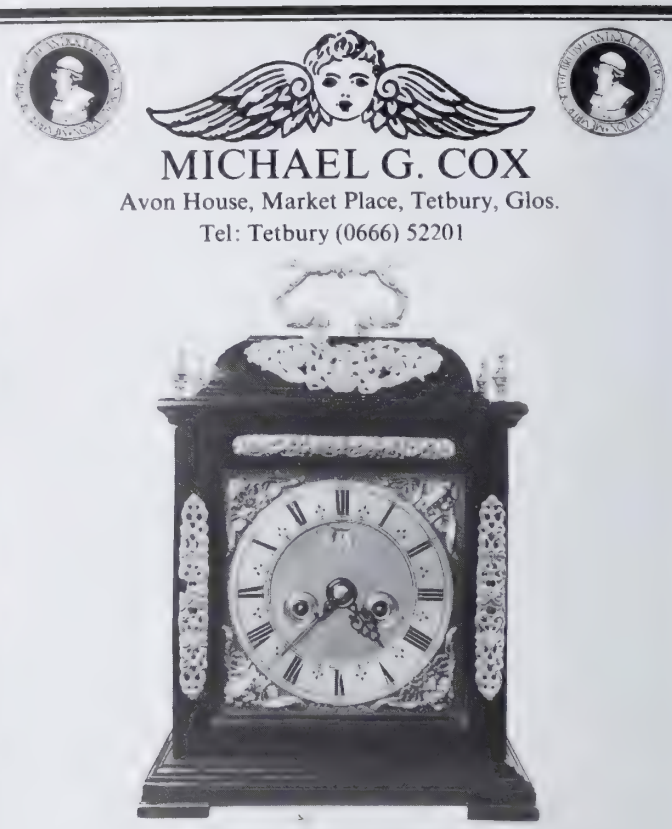

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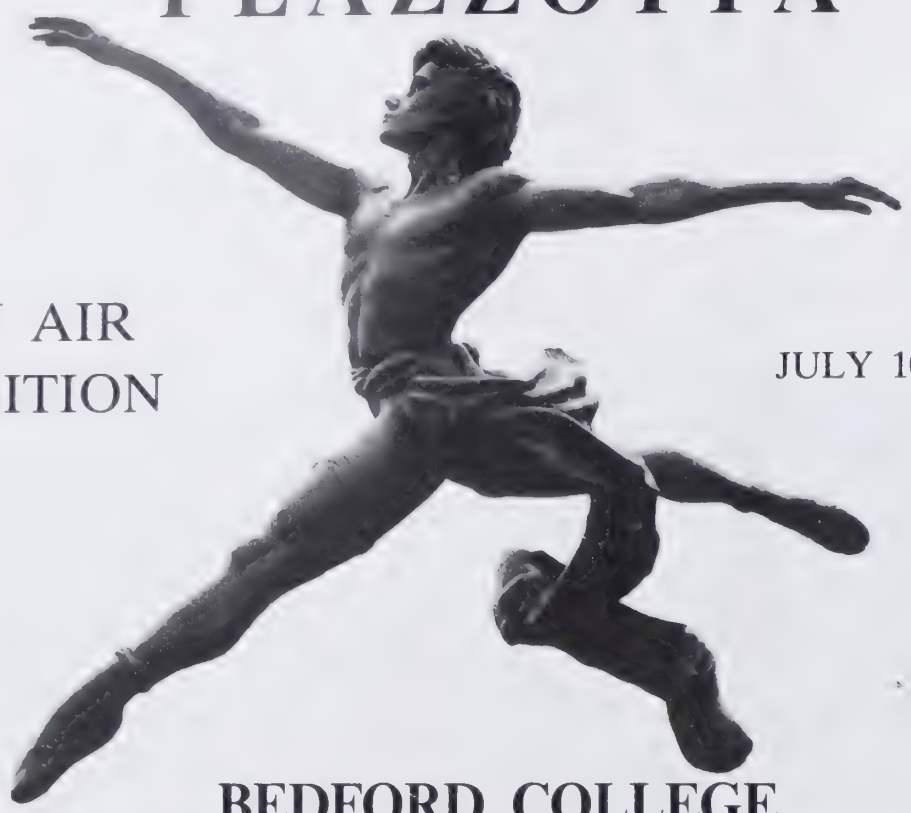

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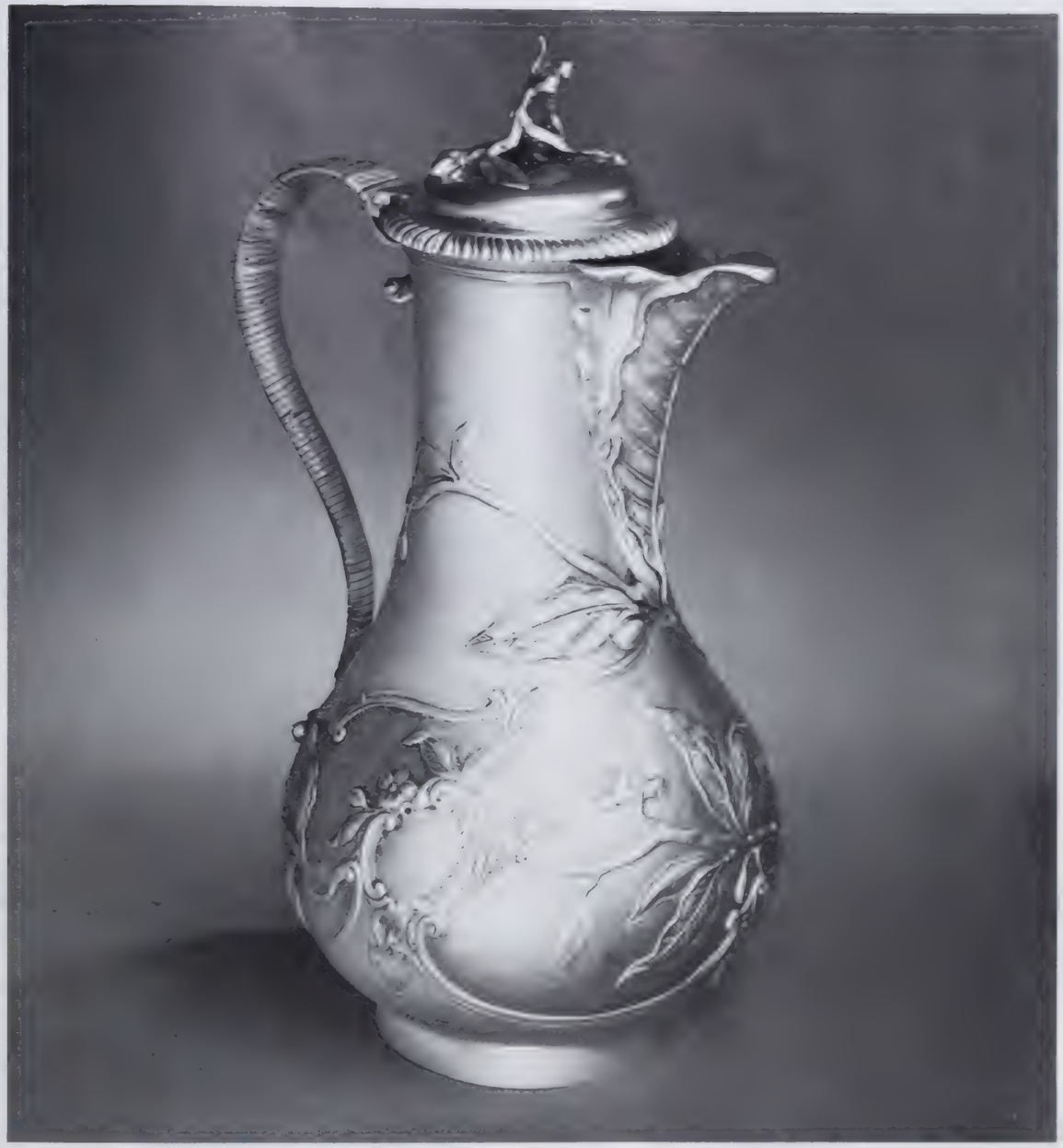

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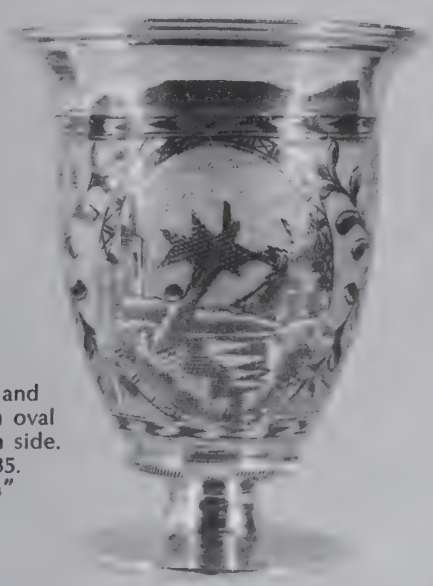

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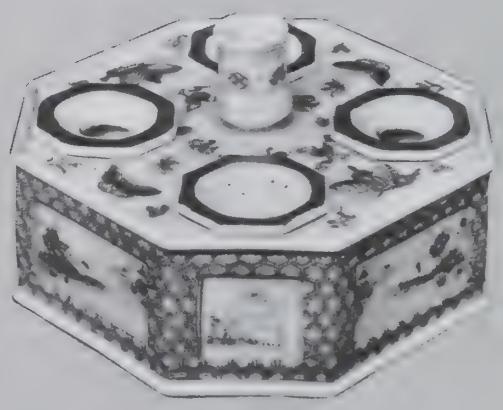

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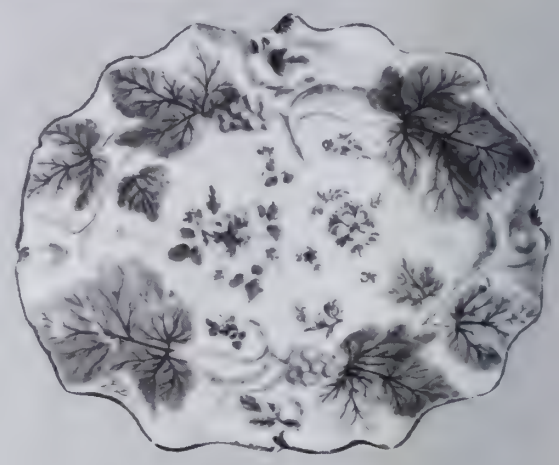

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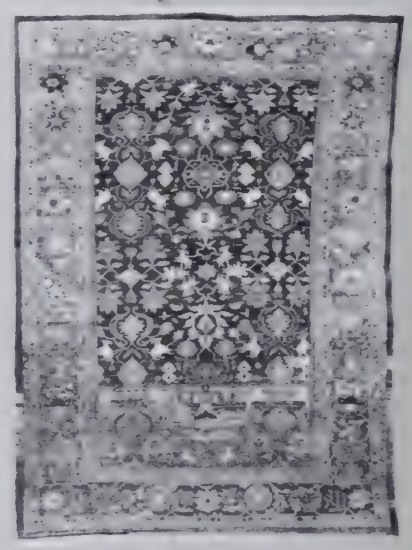

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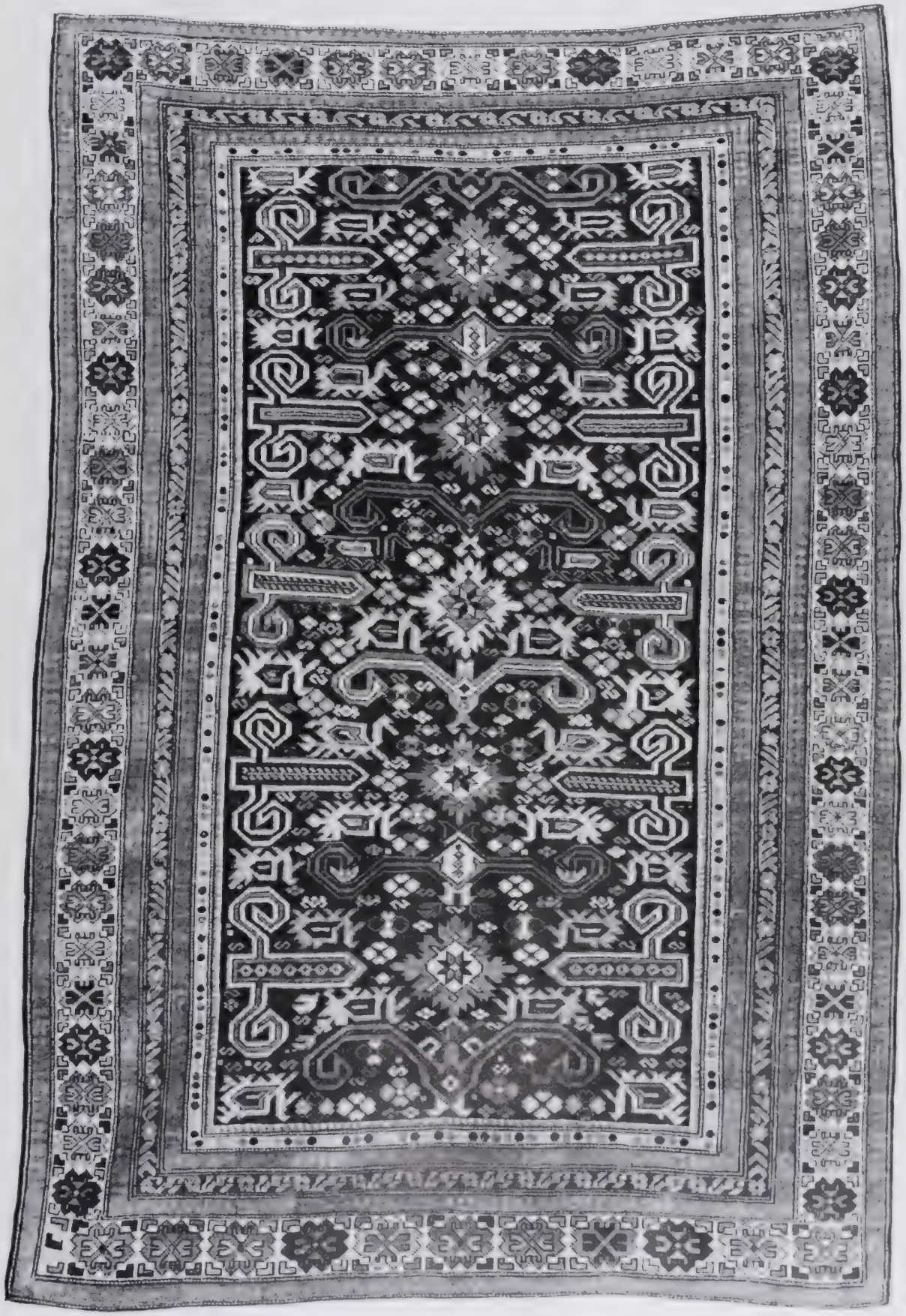

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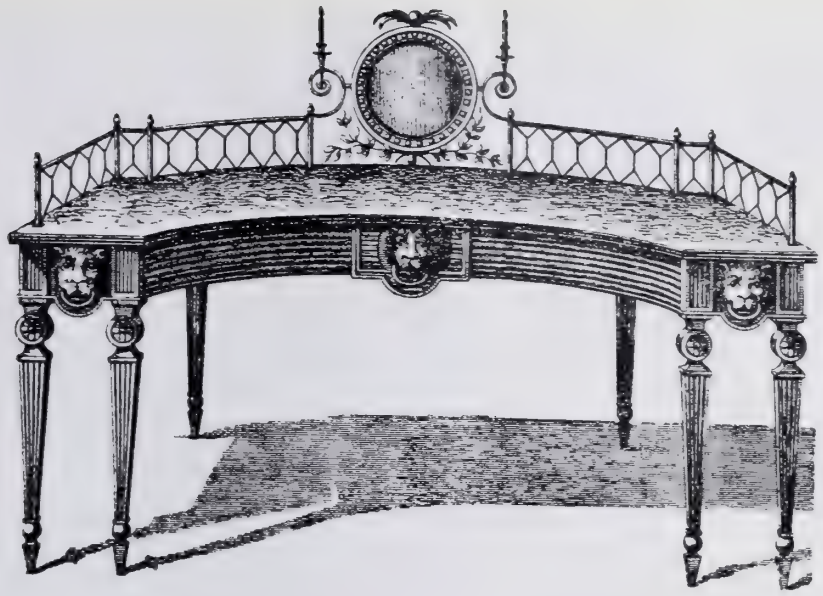


John Gloag

THE ENGLISH SIDEBOARD

The graceful proportions and practical utility of Georgian sideboards persisted well into Victorian times. The first half of the nineteenth century offers a wide choice for those seeking a piece of furniture which combines a thoroughly modern functionalism with antique elegance.

During the first half of the nineteenth century several changes affected the character and accommodation of sideboards; sometimes cupboards and cellarets were omitted, and Sheraton recorded in 'The Cabinet Dictionary', published in 1803, that *the most fashionable sideboards at present are those without cellarets or a kind of drawer, having massy ornamental legs, and moulded frames*. Such designs were really side tables, though a few inches higher. One illustrated by Sheraton had a circular convex mirror set in the centre of the brass railing, flanked by slender candle-holders rising from delicate scrolls that resembled open volutes. The mirror was merely a modest ornamental flourish, as its power of reflection was minimal. Changes in storage capacity and the occasional omission of such conveniences as plate drawers, reduced a former amplitude, but the proportions of sideboards were unaltered.

Until the early years of Queen Victoria's reign, furniture-makers and their customers were satisfied by the colour and figuring of mahogany and rosewood, as walnut had long been out of fashion. Carved or inlaid ornament was sparingly used; nothing excessively ornate or robust was acceptable. Customers of the furniture trade who adorned the modish world continued to honour Georgian urbanities, and were well served, for technical skill was undiminished, though by the middle years of the century taste gradually declined. The character of furniture displayed at the Great Exhibition of 1851 proved how disastrously standards of design had changed. Before only minor variations of form and decoration had influenced the appearance of sideboards; the basic shape was unaltered, though smaller types had been introduced late in the eighteenth century, with pedestal cupboards flanking a central drawer that bridged the arched space between them. Such designs were precursors of the space-saving types that furnished the unpretentious dining rooms of the relatively small and convenient houses in the newly built suburbs of London and other cities; houses owned or rented by the increasingly prosperous and comfort-loving middle classes.

When sideboards were unhampered by the need to economise space, the characteristic qualities of Georgian taste survived; ornament never became intrusive; the exacting standards of a visually alert aristocracy remained in control. Those standards informed the taste of the first generation of the new rich – the generation that had done well out of the Napoleonic wars and the industrial revolution. Their judgement was initially guided by a superficial familiarity with the proportions and ornamental conventions of the classic orders of architecture that still provided the basic framework for interior decoration and also influenced design. The treasury of antique ornament was apparently inexhaustable; furniture-makers drew ideas from it and applied them with discretion, as exemplified by the long mahogany sideboard, with lion masks carved on the front and side, supported on six tapering fluted legs, rising from paw feet; the date is 1800, and the sturdy masculinity of the design proclaimed the ascendency of the dining room as a male sanctuary, devoted to the serious business of drinking after the ladies had retired. The brass rail supported by uprights terminating in urn-shaped finials, extends for the full width of the back, so that salvers or dishes could rest against it.

Twenty years later fashions had changed. The rosewood sideboard of that date illustrates a different conception of design and decoration. The figured surfaces are inlaid with slender lines and ornamental devices of brass. The superstructure is supported by slightly tapering pedestal cupboards standing on boldly-carved paw feet, and the knife boxes above repeat on a smaller scale the form of the pedestals. The inlaid decoration is unobtrusive; nothing competes with the colour of the smokey brown whorls on the figured wood. That sideboard was made before the impoverishment of visual judgement. But within half a lifetime the long-established Georgian standards of taste were progressively weakened and finally forgotten, though for the first third of the century sideboards remained spacious and well-proportioned. Any critical observer may detect evidence of decline by studying the plates of trade copy books that circulated among cabinet-makers during the second quarter of the century; but although design slowly degenerated, some well-proportioned, discreetly ornamented models came from good workshops, sideboards and other articles that relied for their decorative quality on the natural marking and warm hue of mahogany. The characteristic colour of that wood changed during the late 1820s, when it began

(previous page)
Sideboard table, reproduced on a smaller scale from plate 71 of 'The Cabinet Dictionary', by Thomas Sheraton, published in 1803. The design exemplifies civilised restraint in the use of a reflecting surface.

(Right)
Small sideboard table in mahogany with two cupboards and a central drawer, late eighteenth century.

(Far right, above)
Early nineteenth-century mahogany sideboard with brass rails and side pieces, and cupboards in the pedestals.

(Far right, below)
Rosewood sideboard, inlaid with brass. The tapering pedestals stand on carved paw feet, and the knife boxes above have similar tapering lines, c. 1820. Victoria and Albert Musuem, London.

(Below)
Mahogany sideboard, with carved lion masks separating the drawers in the frieze; the tapering, fluted legs rest on paw feet, c. 1800. Victoria and Albert Museum, London .

to be imported from the west coast of Africa, and replaced Cuba or Havana wood. Cupboard sideboards were smaller in scale and the length was determined by the width of the cupboards. The door panels were plain expanses of figured wood. The two examples illustrated, separated by a quarter of a century, have identical capacity. The earlier one has three shallow drawers above the cupboards, and stands on tapering turned feet, fitted with castors. The colour and figuring of the wood provide the decorative quality: no extraneous ornament is used. Forty years later a comparable problem of accommodation and storage has been solved, with some minor but notable differences. The drawers in the early Victorian design are concealed behind the cupboard doors; at the back the designer has introduced some bold and slightly corpulent acanthus scrolls that border a mahogany panel, and the sideboard rests on a narrow, solid base. On larger models decanters and silver would be reflected by a panel of mirror, though the practice of displaying decanters containing spirits was outmoded during the middle years of the century after the tantalus was intro-

(Right)
Cupboard sideboard in figured mahogany, with three drawers, c. 1810-20. Formerly in the collection of the late Gilbert Parker.

(Far right, top)
The form of the Victorian pedestal sideboard was established long before the orderly character of Georgian design was eroded; and this example with four drawers under the top, end cupboards and modestly controlled carved decoration, was a familiar model. From Loudon's 'Encyclopaedia' (1833).

(Far right, centre)
Sideboard designed primarily for the display or accommodation of dishes and vessels, supported by lion monopodia. A sarcophagus wine-cooler stands below. Both designs continue the classic Georgian tradition and are reproduced from Loudon's 'Encyclopaedia' (1833).

(Far right, below)
By the time of the Great Exhibition of 1851, the exuberance of the carver was completely out of hand. This mass of ornate naturalistic decoration adorned a sideboard, with a reflecting plate glass back, and open shelves flanking the central cupboard. The Art-Journal Illustrated Catalogue, *page 79.*

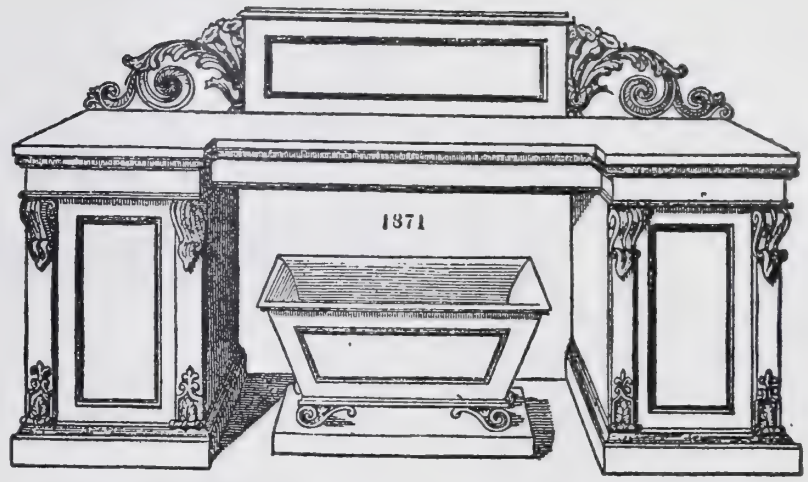
(Right, below)
Mahogany sideboard with spiral turning on the legs. Cupboard doors and door frames inlaid with thin lines of satinwood, c. 1820.

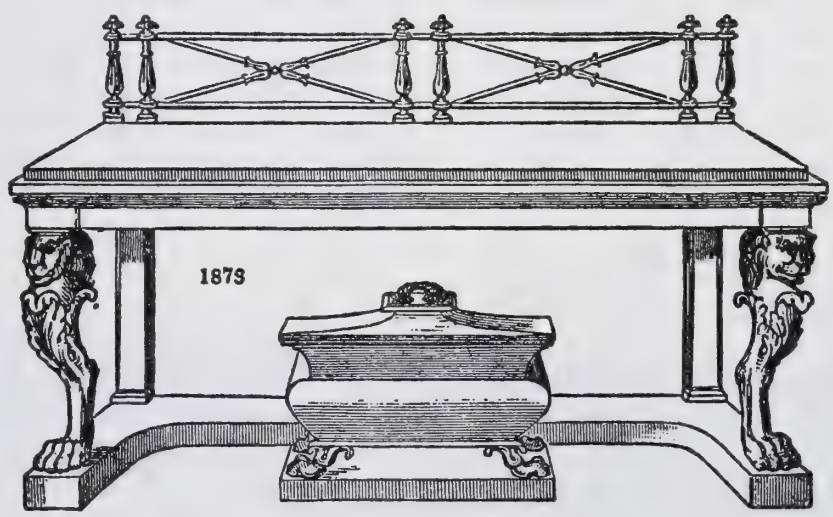
(Below)
Early Victorian cupboard sideboard in figured mahogany, c. 1840-50. Mrs. G.M. Gloag.

duced. This lockable spirit case held two or three square decanters of cut glass, resting on a solid base of polished walnut or mahogany, the necks secured by a collar of wood or metal. Spirit cases in the form of small boxes with internal divisions for bottles had been in use since the seventeenth century; like the tantalus they had locks, and by the mid-eighteenth century had been enlarged to take up to a dozen square glass bottles; but the tantalus was a reduced and more convenient version.

The mirror back, originally a small rectangular panel, was expanded to the full width of the sideboard, and often elaborately framed with carved scrollwork. This expanse of reflecting surface was vastly different from Sheraton's modest circular mirror, or the small rectangular examples that occasionally appeared in the early 1830s, such as that depicted on page 40 of the second edition of 'The Modern Style of Cabinet Work', issued in 1832; but in the following year the most popular of all nineteenth-century copy books was published, compiled by an industrious Scot named John Claudius Loudon, whose 'Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture', became a best-seller and a source of reference for generations of cabinet-makers. The expansive mirror-backed sideboard, the type that became familiar in nearly every Victorian dining room was illustrated and described by Loudon, but the mirror was optional; it could he said, be *introduced in the back board.* Loudon's Grecian and modern furniture for the dining room influenced the form and capacity of sideboards throughout the early and mid-Victorian periods, and included an unpretentious design that he labelled *cabinet-maker's Gothic,* observing with honest frankness that it was *neat and plain, but has no merit in point of style.*

The practical sense of cabinet-makers still exerted a restraining but diminishing influence on the fanciful flourishes that carvers delighted to provide; but good sense soon ceased to prevail; ornate sideboards smothered with carved ornament showed what happened when undisciplined skill got out of hand, as it did in the 1840s. All that was best and well-proportioned in Georgian design was reproduced in Loudon's illustrations of sideboards; in many of the models he recommended, the civilised visual sense of the eighteenth century was continued, lasting far into Queen Victoria's reign. Good design can often survive debased standards of taste; the graceful proportions and practical utility of Georgian sideboards persisted, though eventually shrouded by the ornamental excesses of Victorian carvers. One of Loudon's favourite descriptions was *handsome, rich and harmonius*; and by the mid-nineteenth century 'rich' became the accepted description for sideboards that adorned so many dining-rooms in suburban villas or country mansions; it was a key word in the requiem of good design.





John Butler

ENGLISH FURNITURE AS AN INVESTMENT

A mere twenty-five years ago collecting furniture meant buying fine furniture. Many other pieces of good quality were sold for their utility value, as objects of day-to-day use. In the 1950s the prices such furniture fetched were generally lower than of brand-new pieces purchased from Heal's, but in the 'sixties and 'seventies in Western Europe and the United States attitudes towards items that might be regarded as antiques changed. In the 'fifties furniture was bought either because it was very beautiful, in the eye of the beholder, or because it was a necessary item for household use, and often was also handsome or elegant. By contrast to that era of innocence, we are now in an age of acute aquisitiveness.

In Europe, and particularly in Britain, inflation and high taxation made the public aware of the need to protect the value of their money against the depradations of the various tax collectors, and from the erosion of inflation. The property boom of the 'sixties, which was led by the over-taxed residents of the British Isles, was one response to this challenge. As inflation bit harder in the 'seventies, the impact was reflected in a massive surge in the prices of domestic houses. These phenomena have not been felt in the same way in the United States where only in the second half of the last decade has inflation become a serious factor in the economy. Nevertheless the last twenty years have seen an equal, if not greater, rise in America in the demand for furniture other than fine furniture.

The traditional market in the United States consisted of the newly-rich who bought French and English fine furniture. At the end of the 1960s many of the private buyers were New Yorkers, but as private wealth spread, and the level of taste rose, by the mid-'seventies, the residents of the rest of the country were more important customers than New Yorkers of the leading salerooms.

Within the City a new wave of furniture collecting was created by the trend to rehabilitate and refurbish the brownstone town houses that had fallen on hard times in Manhattan and Brooklyn, and to furnish them with appropriate period furniture; it was a form of urban renewal which has now swept through the older cities from Boston, Philadelphia, Washington through to San Francisco, and even to some of the not-so-old towns of the Sun Belt. The market place for seekers after turn-of-the-century furniture is served in part by Parke Bernet's second sale room in New York – PB84 – where a new category of object has been described as United States *Victorian International*. In 1978 sales at PB84 increased by 38 per cent.

In Europe there is an equivalent market in Victorian and Edwardian furniture, advancing in time to the 'thirties. At a sale held by Sotheby's Belgravia in February 1980 a dealer paid £4,200 for a ten-piece suite of parcel-gilt walnut seat furniture made in the 1930s. Designer furniture does even better; a writing cabinet designed by Charles Rennie Mackintosh fetched £80,000 in Sotheby's last year, as against £10 in 1933! But even a plain set of oak dining chairs of the early years of this century commanded as much as £600 in auction. Thus there is a vigorous demand for almost any furniture that was made if not yesterday, then the day before yesterday. The reason for this is the commonly held belief that 'antiques' are a good investment.

The question of what constitutes a good investment is susceptible to more than one answer. To those with very high incomes a purchase is sometimes a good investment if it can achieve a saving in tax; furniture particularly for office use can be offset as business expenses. Within the limits of Capital Gains Tax in Britain the income from the sale of goods need not attract taxation, whereas the interest on shares bears income tax and their sale is also subject to CGT.

At the very least, fine furniture is seen as a hedge against inflation in that its value will rise over the years at no slower rate than that at which the purchasing power of money falls. Largely the buyers of fine furniture are content to regard it as a good investment if it keeps pace with inflation, and see it as a bonus if it shows a better return than a conventional portfolio of stocks and shares. But there are other customers who make up the bulk of the market for furniture of good quality to simply old furniture who expect a far better dividend on their investment than this. They see furniture less as an investment than as a safe form of speculation in future profits. There are obviously those who are in the furniture market as straight speculators who buy in the expectation of short term sale for profit, often, of course, dealers themselves. But the general buyer has now come to see furniture as an 'investment' which will appreciate in value at magical rates – that is by factors of five, ten, fifteen or even hundred fold. In practice, of course, this customer does not test the market by offering his furniture for sale at short intervals, but nevertheless is convinced that he is sitting on, if not a fortune, at least a fast-appreciating asset.

The conviction that anything old is bound to increase in price is one that has been assiduously fostered by the auctioneers and dealers who depend on an ever-increasing volume of sales in order to show record profits each year. Publicity is freely given to a trade in which new record prices are reached almost daily in the salerooms for one piece or another. It is, however, one of the direct effects of inflation that the cost of living also reaches new record heights every day as the purchasing power of money declines. £33,000 was paid at an auction in Suffolk for a rare seventeenth-century Flemish *beeldenkast*, or large chest; this was reported by *The Financial Times* as a record for an item in oak. In March 1980 the price of petrol rose throughout the Western world to new record levels.

(Left)
George III ormolu-mounted commode attributed to Pierre Langlois, c. 1760.
Height: 2 feet 9 inches;
Width: 5 feet 1 inch;
Depth: 2 feet 1½ inches.
Sold at Sotheby's, London, 23 November 1979 for £120,000

(Below)
One of a set of eight George III mahogany dining chairs, in the manner of John Cobb.
Height of backs: 3 feet 2 inches;
Width of seats: 1 foot 11 inches.
Sold at Christie, Manson & Wood, London, 17 April 1980 for £15,000

Thus all price changes are relative. Elsewhere the author has analysed the performance of earnings from furniture in comparison with investment in the stock market, and against other works of art ('Art as Investment' 1979. *The Economist* Intelligence Unit Ltd). This measured the gain in the prices fetched by items of, mostly, fine furniture which had appeared twice in auction over the last twenty years against the income and capital appreciation that might have been earned on Wall Street, or London over the same period. Once this analysis furniture represented the fourth most successful investment after modern paintings, modern prints and books. Now it would have slipped to fifth place after silver since the boom in bullion prices took place too late to be taken into account.

If one turns to the last decade – 1970 to 1979 – there are two key indices against which furniture prices can be compared. The first is the rate of inflation. In the United States the consumer price index, which is a convenient and commonly accepted guide to inflation, rose by 90.5 per cent between 1970 and December 1979; in Britain retail prices rose by 208.9 per cent over the same time period. The other yardstick is the return on investment in stocks and shares. In the last decade the Dow Jones Industrials index moved up by little more than 0.1 per cent, and if an investor had earned interest at a compounded average of 7.5 per cent, the return would have been 91.8 per cent, barely ahead of the rate of inflation. The London ordinary share index compiled by *The Financial Times* showed a gain of 20.7 per cent in prices, which would have given a gross earning of 112.4 per cent between 1970 and 1979, but this was way behind the pace of price inflation. Thus in the United States if the price at which a buyer of furniture in 1970 could sell in 1979 was about double the purchase price, he would be ahead of inflation and average earnings from stocks; the English owner would need to treble the purchase price to beat inflation.

Another yardstick of value to a purchaser of furniture is the comparison with costs of modern furniture. Clearly this is not an appropriate guide in the case of unique objects in the fine furniture category where the only valid comparisons are with other types of investment. But for items which were made in volume, including of course later, but not modern, reproductions, there is a scale of prices for new furniture, including reproduc-

(Below)
One of a pair of George III kingwood and marquetry commodes. Sold at Christie, Manson & Wood, London, 24 April 1980 for £110,000.

(Right)
Scarlet-laquered cabinet-on-stand, late seventeenth century. Width: 3 feet 11 inches. Sold by Christie, Manson & Wood at North Mymms Park, Hatfield, 25 August 1979 for £14,000.

tions, against which the value of an old piece can be measured in terms of providing the same use as its modern counterpart, but with the added attraction of a future increase in price. On this scale it is possible to suggest that any dining chairs which can be bought for £50-£60 each are a good buy, while for carvers with arms the cut-off is about £120-£140, and for an eight-seater table £500-£600. One of the cheapest new settees available of any quality is a 7-feet Chesterfield in leather which costs about £500, while a good quality reproduction of a Victorian balloon chair, covered in a synthetic fabric can be found for some £130.

If a buyer is prepared to take the trouble to go to the salerooms, over the last two years he could have been fortunate enough to have secured a set of eight dining chairs for around this price, although not furniture of any great distinction. For a dining table he might have had to resort to an early twentieth-century item, but for a settee a rosewood sofa of the 1860s was knocked down at Sotheby's for £150.

These prices, however, are not the everyday price, and certainly not the final cost to the buyer who must pay a 10 per cent buyer's premium, on which Value Added Tax is charged, at the leading auction rooms. Therefore, a customer buying from a dealer must expect to pay the auction price plus 10 per cent, plus all handling charges and a reasonable mark-up. In retailing new furniture the levels of mark-up are not uncommonly 100 per cent on wholesale prices. So the option of buying reasonable quality furniture at prices which are similar to those for modern furniture, is not one that is readily available, but is open to someone prepared to take time and trouble. He will find, however, that there is vigorous competition, not only from other private buyers, but also from dealers who are in the container trade. This has become a form of wholesaling of antiques, in that dealers sell furniture by the container load to retailers all over the world. One large British firm advertises deliveries every two weeks to New York, New Orleans and Australia. It is a business which depends on being able to buy in large volumes of relatively cheap furniture on a frequent basis if it is to maintain a steady level of export shipments. Thus as the stocks of traditional antiques become depleted, and the prices they can command rise, so the wholesale dealers have come to include furniture of the 1930s in their shipments, which, in turn, is commanding higher prices.

Conversely there is competition in the London and New York salerooms from foreign buyers. In Britain some of these are also involved in exporting furniture by the container load. The requirements of their customers are often different from those of the domestic buyers. In a sale held by Phillip's last autumn, for example, a pair of eighteenth-century parquetry commodes went for £14,000 which was double the pre-auction estimate because of Italian interest in the lot. The trends in prices for fine furniture seem generally to be only upward. In February of this year a George III burr-yew bureau fetched £7,000 at Christie's; ten years ago the sale price would have not exceeded £250 at a generous estimate. This represents a gain in price of almost 2,200 per cent after deducting commission, which is well in advance of the likely return on most other investments – a twenty-fold improvement on the return from shares in British industry. In another recent sale by Christie's which was of the contents of Ellel Grange at Galgate, a mid-Victorian walnut and parquetry cabinet was sold for £6,000. Such an item put up in 1970 would probably have commanded a price of £200 at the most, thus showing an appreciation of some 2,600 per cent. These are exceptional items which attract attention because they went for unexpectedly high prices. At the other end of the scale are items which do not appear to appreciate so remarkably in price sometimes because they were already highly valued a decade ago.

For the collector who wishes to realise his investment, it is a good time to sell, since there seems to be a strong market not only for fine furniture but also for good quality antique pieces. The furniture market in general is widening out to embrace artefacts which are certainly not antique, and often, as in Victorian international sales, would have been classed as bric-a-brac ten years ago.

At present the leading auctioneers are careful to maintain the distinctions by holding sales of fine and antique furniture in their main salerooms, and selling lesser objects in South Kensington or Belgravia in the case of Christie's and Sotheby's in London, or in PB84 in New York. But as prices rise such distinctions may become blurred and we may confidently expect that the differences between prices fetched by eighteenth- and nineteenth-century pieces will become less and less. The cheaper end of the trade will be served increasingly by furniture of the present century. If it is old it can be sold, might well have been taken as the motto of the furniture trade in the past five decades, but in the 'eighties it might be changed to cover anything not straight from the factory.

John Butler, of Butler Research is author of 'Art as Investment', published by The Economist *Intelligence Unit Ltd., 1979.*

Antony Thorncroft

SILVER IN THE SALEROOMS

Fine quality silver is currently enjoying a boom in the wake of last year's frenzied dealing in precious metals. As always, it is the simple elegance of English silver which is most in demand, followed closely by examples of French virtuosity with this supremely beautiful material.

The market for silver is slowly returning to normal after the momentous events of the last few months which must at times have reminded some dealers and collectors of the great speculation of the late 1960s in English silver when the prices of certain items, mainly the bread and butter Georgian coffee pots and table candlesticks, rose ten-fold in a year, only to fall back just as rapidly.

But this year, both in scope and duration, the upset in the normally placid and well ordered silver trade was less dramatic. It was inspired by a rush into bullion as the traditional safeguard in a period of economic and political uncertainty and was fuelled by speculation and some exaggerated publicity. The price of silver increased from around £4 an ounce to £15 an ounce or more but buyers were mainly interested in the cheap articles of little artistic worth, like modern cigarette cases, which could be quickly melted down. Silver objects of real antique value largely escaped the furnaces although at the peak of the frenzy doubtless worthwhile pieces were consumed. Fortunately in a matter of weeks prices were falling and inside three months were back to around £5 an ounce.

Some dealers still have items that they bought during the peak months of December, January and February which they cannot yet re-sell at a profit, but the more experienced dealers, specialising in fine objects, mainly waited on the sidelines. For them it was a return to the days of the 1950s when silver items were sold in the auction rooms by weight and large Victorian centrepieces, now sought after, were marked down accordingly at the current bullion price of silver to disappear for melting. The eighteenth-century and

early nineteenth-century silverware has long been appreciated but until the mid-1960s most Victorian and later silver was judged by its bullion value and carried no aesthetic premium.

If speculators suffered badly, and dealers slightly during the winter bullion boom and slump, the salerooms have been placed in a difficult position, especially Christie's South Kensington and Sotheby's Belgravia which hold frequent auctions based around relatively cheap, and frequently twentieth-century, silver. Vendors, excited by the sudden appreciation in silver, rushed to sell, but, since it takes six weeks or more to catalogue and prepare an auction, by the time their objects came under the hammer prices had fallen. But they had placed high reserves on their goods and so the salerooms saw the percentage of lots bought in jump from the average of around three per cent to up to twenty-five per cent. Some clients were convinced when the salerooms told them that the market had suddenly changed and reduced their reserves in line, but many held out for quite unrealistic prices. But by June things were back to normal, and the sight of dealers buying anything which sold at, or below, the bullion price and piling attractive objects into a sack for immediate melting down will hopefully fade from the memory.

Silver, then, is quite different from other fine art markets in retaining its role throughout the world as bullion, as a currency, in uneasy harness with its artistic appeal. One of the reasons why so many silver objects were produced in the eighteenth century was that, as wealth grew, the newly enriched wanted a reliable investment. Silver plate was ordered in vast quantities not so much for use but to disappear in the strongroom, the eighteenth-century equivalent of money in the bank. This mass production of silver reduced its artistic appreciation for a century and the finest workmanship in silver was traditionally attributed to the craftsmen of the sixteenth and seventeenth centuries. By the late nineteenth century Georgian and Regency silver was starting to be appreciated and in the last few years the Victorians have come into their own. But even in the late 1960s celebrated items of Victorian silver, such as a massive charger made by Edward Barnard in 1847 and subsequently a major exhibit of the 1851 Great Exhibition, could fail to find a buyer at Sotheby's and be despatched to the melting pot.

Now, ironically, the trend has moved the other way. Stimulated partly by the Middle Eastern buying of the late 1970s, and the Arab's love of the ornate Victorian silver, and partly by a shortage of eighteenth-century silver, prices today of mid-nineteenth-century items of silver are little or no different from those of similar objects a century older. Suddenly it is the eighteenth-century work which looks under-appreciated and underpriced. In fact some specialists in silver

(Left)
William III monteith bowl by Robert Timrell, marked on body and rim, London, 1698.
Diameter: 11 inches.
Weight: 57 oz. 4 dwt.
Sold at Sotheby's, London, 21 February 1980 for £9,000.

(Below)
A French ewer by Louis Cordier, Paris, 1729, marked on base, lid and handle, maker's mark.
Height: 26.7 cm.
Weight: 1225 gr.
Sold at Sotheby, Zurich, 7 May 1980 for £30,343.

(Right, above)
George II shaped oval cake basket, marked on base and handle by Edward Wakelin, London, 1752.
Width: 15 inches.
Weight: 58 oz. 8 dwt.
Sold at Sotheby's, London, 21 February 1980 for £5,000.

(Right below)
A pair of wine cooler and stands by Johann Jacob Gottlieb Matthias, Hanover, c. 1815.
Total height: 33.5 cm.
Weight: 8095 gr.
Sold at Sotheby, Monaco, Cartier Collection, 27 November 1979 for £56,178.

(Below)
One of a group of six silver gilt salvers by David Willaume II, London, 1743.
Sold at Sotheby's, London, 5 June 1980 for £15,000.

believe all English silver is currently cheap and saw the rise in prices in December as the start of a long due revaluation. After all, four good mid-Georgian silver candlesticks today would cost around £4,000, the price level of 1968 at the peak of the boom. The history of the last decade has been one of slow, persistent, and generally calm improvement with prices of most silver objects rising around 10-15 per cent a year. It remains to be seen whether the recent intrusion of speculation has disturbed the steady trend.

The revival of interest in mid-nineteenth-century silver has its pitfalls. There are relatively few buyers for the massive centrepieces and vast candelabra which show Victorian craftsmanship at its most flamboyant and overwhelming. When three of Lord Rosebery's racing trophies, sold at the Mentmore dispersal in 1977, came on to the market again this spring only one found a purchaser and at a price of £6,500, identical to its Mentmore price. Although this was confirmation that buyers were carried away at Mentmore by the occasion and paid well over the odds for many lots it also suggests that while Victorian commemmorative silver and the like may no longer be destined for melting it is still a select and discriminating market.

The same cannot be said for Georgian and Regency silver which operates within reasuringly predictable limits. A feature of the last decade has been the development of an international market for silver brought about largely by the trading and promotional successes of the two big auction houses and the world-wide search for alternative investments in a time of high inflation. Today English silver is bought by Americans, Scandinavians, Arabs and Italians and while it is roughly true that nationals collect the workmanship of their own countries the finest items have an international demand. The names of certain British silversmiths, especially Paul Storr, working in the late eighteenth and early nineteenth centuries, and Paul de Lamerie operating in an earlier period of the eighteenth century have established a dominance perhaps slightly above their deserts. Candlesticks, tureens, coffee pots by Storr and de Lamerie command two or three times the price of comparable items by Storr's contemporaries like Edward Favvell, Benjamin Smith and John Schofield whose work can equal that of Storr, who after 1820 was little more than a manager.

The London silver sales have always been dominated by dealers who determine prices more in this sector of the fine art market than in most others. When dealers find difficulty in passing on their purchases – as happened in the spring – prices stabilise or fall, but in the main the investment potential in silver and its long collection history make this a settled business. The existence of English silver marks going back to the twelfth century ensures confident attributions as to date, if not maker, so prices of, say, George III coffee pots or Regency salvers tend to move ahead in line. The objects that do seem to command a premium are those that are unusual in design or in application. Christie's South Kensington recently sold a tiny eighteenth-century circumcision knife for £680, well over double its forecast, because of the rareness of the item. Small, domestic silver objects also do well, underlining another feature of the market, the number of buyers who prefer a 1920s silver tea set for everyday use rather than a contemporary set at almost the same price. Wine labels, snuff boxes, caddies, spoons – these are the stuff of an important and reliable demand for silver from thousands of relatively modest collectors. Anything that is fine and attractive, small and interesting, is easy to sell; the more difficult areas at the moment are table silver, especially canteens of cutlery.

An attraction of silver is the range of items available, not least in price. At Christie's South Kensington the average price per lot in a regular Monday sale might be around £60. At the other extreme services of eighteenth-century silver bearing the crest of a noble family can go for very high prices: last season Christie's in King Street sold 185 pieces of silver with the Egremont crest, made by Storr around 1805 for £260,000 double the previous record for a lot of English silver. Only very rare silver of the sixteenth and seventeenth centuries can match these prices. In the same

(Below, right)
One of a set of four candelabra by Robert-Joseph Auguste, Paris, 1780/1.
Height: 30 in.
Sold at Sotheby's, Monaco, 27 November 1981 for £115,000.

(Below)
One of a set of four table candlesticks from the Orloff Service, maker's mark, Paris, 1771, and Minerve 1772, struck with French discharge mark, a vase, for wares intended for export, also the mark for St. Petersburg, 1784, the Russian warranty mark '91' and the assay master's mark for Nikolay Moskvitinov.
Height: 30.5 in.
Sold at Sotheby's, Zurich, 7 May 1981 for £166,848.

(Right)
George III Coburg pattern table service by Paul Storr, maker's mark, London 1812/16/17/18, with a mustard spoon by William Eley and William Fearn, London, 1819.
Weighable silver: 173 oz. 10 dwt.
Sold at Sotheby's, London, 21 February 1980 for £11,000.

season an Elizabeth I spice casket just over six inches long, went for £40,000.

On the international market silver fetches even higher prices. Augsburg silver of the seventeenth century and French of the eighteenth is the most sought after with the record auction price for an item of silver being the £612,000 paid at Geneva in 1977 for a pair of very elaborate tureens designed by Meissonnier in Paris in 1735. It is unlikely that the price will be exceeded for some time. Apart from their historical interest as examples of the Rococo at its most expansive the tureens had a fascinating human appeal having been made for the Duchess of Kingston whose notorious behaviour was the talk of her time. The ability of a fascinating story to increase the price of such solid objects as silver furnishings was well illustrated in May when four candlesticks from the Orloff service sold at Sotheby's in Zurich for £125,000. This service, 3,000 pieces strong and one of the most famous in the history of silver, was given by Catherine the Great of Russia to her favourite Prince Orloff. It was made in Paris around 1771 by Jacques Nicolas Roettiers, and other leading silversmiths. After Prince Orloff's death Catherine demanded its return but eventually had to buy it back. Whenever items from the service appear on the market its good provenance ensures high prices, but the Zurich price was exceptional.

Christie's had the similar experience of associations pushing up the price in March when a previously unrecorded *jardinière* by Nicholas Sprimont sold for £75,000, way above forecast. The price was exceptional because Sprimont gave up being a silversmith shortly after making this piece in 1745 to found the Chelsea porcelain factory.

Sotheby's and Christie's continue to dominate the international silver market, although certain collectors prefer to sell their items privately through dealers to avoid the eye of the taxman. But in silver London is not the leading world centre. It is naturally, for English silver, but the twice yearly auctions held by Christie's and Sotheby's in Switzerland and Sotheby's sales in Monte Carlo which are convenient for the dozen or so big private continental collectors and the museums that can spend £100,000 plus on pieces of silver, cream off the finest lots. This year the sales have been good, suggesting that the speculation in the bullion failed to disturb the serious buyers. Silver may not have the immediate appeal of paintings but it offers a wealth of variety, can be practical, and has the built in advantage that the basic material has always commanded a high price. In an uncertain world its power over the minds of men, and their cheque books, is unlikely to wane.

Charles McCorquodale

FLORENCE & THE MEDICI

A series of Council of Europe Exhibitions held throughout Tuscany

Enthusiasts of Medici art and culture of the sixteenth century have long awaited this orgy of exhibitions, nine in all in Florence itself, aiming to present virtually every aspect of the period. The sixteenth Council of Europe Exhibition, its immediate predecessors were *Neo-classicism* (London, 1972) and *Berlin in the 1920s* (Berlin, 1977); the present exhibition outshines either of these in its scale and aspirations alone, but the extent of its success is less easy to measure. Unlike the London exhibition, this does not take a precise theme, and in doing so sacrifices its hopes of making even one point with didactic clarity. Unlike Berlin, it does not select a brief period of particularly intense creative activity, and the resulting effect is one of a somewhat amorphous mass out of which only a very few clearly visible elements project. The general impression of the major exhibitions (in artistic terms, those in Palazzo Strozzi – 'The Primacy of Drawing', the Church of Santo Stefano – 'The Florentine Christian community and Tuscany in the religious dialectic of the sixteenth century', and Palazzo Vecchio – 'Medici patronage and collecting' are the most important) – is confusing. At Palazzo Medici-Riccardi 'The Princely setting' is well thought-out and concisely presented. A major criticism levelled by virtually all visitors to the exhibitions is that they cannot satisfy any of the more general categories of visitors; for the uninformed, they present an almost insurmountable barrier in terms of quantity and the failure to sustain high quality throughout. For the so-called 'intelligent visitor' who is not a specialist, the lack of any coherent strand of ideas which might unify the exhibited objects is disturbing. Last, and surely not least in an exhibition devoted to such a relatively specialist subject, the specialist, although more able to abstract individual works of interest than the average visitor, cannot fail to experience disappointment at every turn.

The principal function of the exhibitions is to gather together a large number of works of art of all kinds – painting, sculpture, ceramics, drawings, engravings, tapestries, glass, furniture, textiles, armour and so on – all more or less from within the sixteenth century. From these [illegible] characteristics certainly [illegible] despite than because of the exhibitions. Those favourite concepts still governing our perception and categorisation of sixteenth-century art – notably the High Renaissance, Mannerism and the Counter-Reformation - while holding their own in relation to individual pieces, are largely irrelevant in general terms. Perhaps unknowingly, the very lack of unity between not only the various exhibitions, but also between the exhibits in each one, serves to underline the confusion which distinguishes the sixteenth from the fifteenth century in Florence.

In this respect, 'The Primacy of Drawing' is one of the strangest exhibitions, whose premise is never entirely clear. With such a title, it might have been expected that a close parallel relationship between draughtsmanship and the many exhibited pictures would emerge, clarifying the great changes which took place during the sixteenth century in the role of drawing. Although divided into two sections, Luciano Berti's 'Primacy of drawing' and Luciano Bellosi's 'The Florentine sixteenth-century portrait', the catalogue introduction is disappointingly generalising, and one turns to the selection of paintings and drawings in the hope of some clarification. Since no paintings of either of the great triumvirate who formed Florentine art in the early century, Leonardo, Michelangelo and Raphael, are included (projections of the cartoons for the Sala de' Cinquecento were shown), the development is seen entirely through the work of artists such as Albertinelli, Andrea del Sarto, Fra' Bartolomeo and Piero di Cosimo. The conjunction of their paintings and drawings underlined the fact that once Leonardo and the others had left Florence, no single style prevailed, and despite the talent of Andrea del Sarto, the field in reality lay wide open for the arrival of Mannerist elements. Most impressive of all the works shown at Palazzo Strozzi, not only in terms of its immense scale, but also because of its monumental conception of the human figure and its arrangement, was Fra' Bartolomeo's *Glorification of the Virgin* from the Museo di San Marco. Measuring 444 × 305 centimetres, this chiaroscuro on panel dominated a room largely devoted to drawing and despite the obvious influence of [illegible] San Zaccaria altarpiece reveals throughout the characteristics which continued to distinguish Tuscan painting notwithstanding the advent of Mannerism. The unity achieved between naturalism in the portrait heads of the saints and the unhesitant grandeur of the poses (paradoxically, difficult to match even in Andrea del Sarto) is a feature which constantly springs to mind both in Mannerist pictures such as Pontormo's brilliant *Visitation* shown in Santo Stefano, and in post-Mannerist works like Cigoli's *Miracle of the Mule* from Cortona. Strict adherence to observation, if not imitation of nature, surprisingly remains even in such extreme Mannerist compositions as Alessandro Allori's *Marriage at Cana* and one of the secrets of Bronzino's genius as a portraitist is his ability to convince us of the feasibility of even the most abstract formal adjustments of the human body (2).

The Florentine tradition of adherence to 'nature', best expressed in their continued use of many preparatory drawings for painting, lies at the root of the fundamental differences between their art and that of foreign artists temporarily resident in Florence, or aware of her art. Among those selected to represent this trend in Palazzo Strozzi were Hans von Aachen, whose *Portrait of Francesco I de' Medici* shows the diffusion of Bronzino's portrait style, and Abraham Bloemaert. Bloemaert's small *Judith showing the head of Holofernes to the people* from Vienna, quivering with minute incident and sparkling with colour and light, reveals the conclusion of Florentine Mannerist ideas which the Florentines themselves with their intellectualising restraint could never have created; curiously, only in the so-called minor arts of goldsmithing (despite Cellini's blurring of the roles of sculptor and goldsmith in precisely this period) and *pietre dure* manufacture, did such fantasy have full reign in Florence. At Palazzo Vecchio, and in certain aspects of the theatrical exhibition at Palazzo Medici-Riccardi, the fantastic element in Florentine Mannerism is seen at its best, and significantly, the quality of the exhibits chosen was uniformly high.

The Medici love of precious, small-scale art forms is a *cliché* of art history, and so it was particularly interesting to see many of these objects in the context of the entire collection

from which they originally come. By the time of Cosimo I's death in 1574, the Medici collection contained a fine assembly of antiquities, and from inventories it is now possible to establish where many of these were originally found; in Cosimo's own writing-room was a group of Etruscan bronzes on a small scale, while in the Tribuna of his son, Francesco I, a further important group of Etruscan and Greco-Roman sculptures was housed. That the Florentines always associated themselves with Ancient Rome, especially in portraiture is a fact to which many of the portraits of the Renaissance attest, and the sixteenth century was no exception, but of particular note are the many superb cameos and intaglios from the Medici collections of this period. Of these, the most famous is Giovanni Antonio de' Rossi's cameo showing *Cosimo I and his family*, shown alongside the preparatory drawing by Vasari, from Oxford. As never before in the Renaissance, a cross-fertilisation occurs in sixteenth-century Tuscany between the various arts, and the sense of quasi-Oriental opulence tempered by a refined sophistication is found not only in the Medicean porcelain exhibited at Palazzo Vecchio, but also in artefacts which appear in paintings. How regrettable from this point of view that the section in Palazzo Strozzi devoted to Bronzino should be so conspicuously lacking in portraits which show not only that painter's fully developed style of the 1540s (on what pretext was his portrait of *Eleonora of Toledo* which so invitingly graces the exhibition's posters, omitted from the exhibition together with Bronzino's stunning *Cosimo I in armour?*) but also give a clear idea of the costume of those years. In this context, his *Lucrezia Panciatichi* should have been included, if only for her superb clothes and jewellery.

Since Bronzino brings together so many of the strands which run through the entire sixteenth century in Florence, and is unquestionably the leading Florentine painter of the period of Cosimo I, it is to be regretted that the coverage he received was so slight. Apart from the fact that the National Gallery's *Allegory* and the Besancon *Deposition* were both absent, the picture which emerged of him was, to say the least, sketchy. The close links which Bronzino's *Holy Family with Infant Saint John* reveals with Hellenistic sculpture could surely have been related to contemporary collecting, while the vexed question of the relationship between Bronzino's and Pontormo's portraiture is ignored. This would have been the ideal opportunity to bring Bronzino's *Portrait of a Lady* from Frankfurt, and to show it next to his drawn portrait of Pontormo from the Gabinetto Disegni in the Uffizi; thus the 'primacy of drawing' might have been given real validity in a new context. As it was, neither did this section present any insights on Bronzino for the specialist, nor did it outline his development as it is at present understood, hopping capriciously from the Uffizi's *Boy with a lute* to Berlin's small portrait of *Eleonora di Toledo* and suddenly ending with the devastating *Portrait of Laura Battiferri* (2). The latter is a clear illustration of how far Bronzino had moved in his private manner from the prevailing Mannerist style of the later 1550s, how even though he continued to produce large public pictures his real genius emerges in this personal tribute to a fellow-poet.

It is perhaps the failure or unwillingness of these exhibitions to attempt to present the particular as the key to the general which renders them somewhat vacuous. Laura Battiferri and her husband Bartolomeo

1: Bandinelli. Bust of Cosimo I. *Palazzo Strozzi, Florence.*

Ammanati were the pivotal figures in an intellectual circle extending well beyond Florence, and her relationships with other thinkers of her day, together with the famous 'conversion' of her husband provide hooks on which could have been hung many related themes; other Bronzino sitters such as Ugolino Martelli (Berlin) related the worlds of art and letters also, while Lodovico Capponi's relationship with S. Caterina de' Ricci (shown in a superb portrait by Giovanbattista Naldini at Palazzo Strozzi) adds a dimension wholly lacking in both exhibitions and catalogues. It is equally surprising that in what purports to be one of Italy's major exhibitions for many years, the bias towards the driest art history at the expense of historical background should prevail in the visual arts sections. Most visitors to Florence for this occasion could easily leave without the faintest idea of how the Counter-Reformation affected the city and its life; why for example is the fascinating relationship between the Ducal (later Grand Ducal) court and the new religious movements not explored in depth? Why is the Chapel of Eleonora of Toledo, one of the key decorative schemes in artistic and iconographical terms, studiously excluded from discussion, while an enormous section deals with every conceivable aspect of tapestry manufacture? Few if any explanations are given for the growth of the anti-Mannerist style in painting, although some superb works by Santi di Tito, Jacopo da Empoli, Jacopo Ligozzi, Lodovico Cigoli and other 'reformers' are included.

The organisers of two exhibitions in particular are to be congratulated; the theatrical exhibition at Palazzo Medici-Riccardi and the Santo Stefano exhibition both remain in the mind as models of clarity, and, uniquely, pleasure in the subjects treated. Each of the fifteen paintings (including two detached frescoes) chosen for Santo Stefano, and exhibited there with great simplicity, demonstrates a different aspect of sixteenth-century art, in the way that the Palazzo Strozzi exhibition ought to have on a much larger scale. Particularly illuminating was to see Rosso Fiorentino's *Marriage of the Virgin* from S. Lorenzo placed directly opposite Pontormo's *Visitation* from Carmigano; the two great masters of the first phase of Florentine Mannerism could not seem more different in their aims, Rosso using lavish costume with shot colour and elaborate *coiffures*, Pontormo appearing almost classical by comparison. This early phase can be seen being replaced by the cluttered later Mannerism of Stradanus' *Crucifixion* from the SS. Annunziata. One of the revelations of the Santo Stefano paintings was Alessandro Allori's *Marriage at Cana* from S. Agata in Florence. Its uptilted composition, crowded with figures in a way reminiscent of Tintoretto but imbued with an order wholly

(Far right, above)
2: Agnolo Bronzino.
Portrait of Laura Battiferri.
Palazzo Strozzi, Florence.

(Far right, below)
3: Model of the Teatro mediceo in Uffizi.
Palazzo Medici-Riccardi, Florence.

(Below, right)
4: Vasari. Cibirium *from S. Croce.*
S. Stefano, Florence.

(Below)
5: Jacopo da Empoli. Susanna at the Bath.
Palazzo Strozzi, Florence.

(Left)
1: Interior, *1881.*
Peter Rose and Albert Gallichan Collection. Apart from absolute mastery of watercolour, Clausen, at this early date, was already displaying his awareness of both the Dutch masters and of Whistler and the English Aesthetic Movement. The introduction of modern dress, indicates that he was seeking a valid and comtemporary solution to the problems of Realism.

(Left, below)
2: December, c. *1882.*
Private Collection.
In this small oil, dating from the early 1880s, Clausen has adopted the rustic imagery, which was to provide his main subject matter for the next thirty years. In order to further his naturalistic approach to the subject he adopted the effects of photography; this is particularly noticeable in both the scale and brutal foreshortening created by the placing and angle of the man's legs. A photograph of the female figure from Clausen's own collection, is still in existence.

(Right)
3: The Stone Pickers, *1887.*
The Laing Art Gallery, Newcastle.
This is one of the most specific examples of Clausen's debt to Bastien-Lepage. Exhibited at the second exhibition of the New English Art Club in 1887, the composition is based on that of Bastien's Pauvre Fauvette, *shown in London five years earlier. The careful use of recessionary devices such as the pile of stones, the lunch basket, the young trees and the stooped form of the elderly woman, are further enhanced by the adoption of the French artist's technique of treating different areas and plains within the picture with greater or lesser detail according to their importance and placing within the composition.*

(Right)
4: A Sheepfold in Evening, *1890.*
The Fine Art Society Limited, London.
Clausen's formal training had taken place mainly in London, first at the South Kensington Schools and then in the studio of Edwin Long, the English 'orientalist'. However, in 1883 he studied briefly at the Académie Julian in Paris. It was probably at this time that he started using pastel, a medium favoured by Jean-François Millet for his informal studies. Millet's influence in the choice of subject matter is also evident in this little masterpiece.

(Left)
5: Allotment Gardens, *1890.*
The Fine Art Society Limited, London.
As with the previous plate, the influence of J.-F. Millet is evident in this painting of potato gatherers. However, it is not the informal Millet of the sheepfold to whom Clausen has turned for inspiration but to the master who painted The Angelus.

(Below)
6: The Gap in the Hedge, *1900.*
Leeds City Art Gallery.
Although there is still a lingering influence of Bastien-Lepage in the choice of subject matter, Clausen has moved away from the almost self-consciously careful application of paint seen in The Stone Pickers. The Gap in the Hedge *is handled in a broader and more spontaneous manner, with the whole canvas being worked simultaneously.*

Clausen was not a rebel but a radical; he believed in change through evolution; the future must always be made better than the past, but the achievements of his elders were there to be built on and not discarded. His earliest influences were those of Dutch and Flemish painting, inspired by a trip through Belgium and Holland in 1876: these were quickly superceded by those of Whistler, whose low-toned palette he adopted for a brief period, before finding the, for him, more sympathetic approach of Bastien-Lepage and also of J.-F. Millet, the other great French ruralist painter of the nineteenth century.

Along with Sickert he contributed an essay to the memorial volume on Bastien-Lepage, published in 1892; *The Stone Pickers* (3) is closely modelled both in style and composition on the French artist's *Pauvre Fauvette* (Glasgow Art Gallery and Museum). However, all these influences were quickly assimilated, and few people would mistake Clausen's paintings for those of his early exemplars. He absorbed country themes and, like Thomas Hardy, recreated them as his own. In British painting the same approach to rustic imagery was adopted by several of his contemporaries such as Edward Stott and H. H. La Thangue, who sought, without sentimentality, to capture the fast disappearing face of rural England. Although painted with understanding and sympathy, Clausen's peasants are types not individuals; they carry out the time-honoured tasks of labourers; the viewer is asked for neither homage or pity, but rather to acknowledge that this is life as it has been led for centuries. The life of the agricultural labourer is hard but it is also honourable. Passing on from such figures as the young girl in *The Stone Pickers* and the peasant couple in *December* (2), Clausen was able to create archetypal labourers like those in *Allotment Gardens* (5) and, ultimately, in the monumental *The Boy and the Mole* (7) of 1908. This rustic world finally vanished in the outbreak of war in 1914.

7: The Boy and the Man, *1908*.
Bradford City Museums and Art Galleries.
This monumental painting, 77¾ × 64½ inches, marks a change in Clausen's style. It is the culmination of his obsession with the imagery of agricultural labourers, and the beginning of a new interest in both the scale and simplicity of form required by the techniques of mural painting. His interest in murals was to continue until the outbreak of war in 1914.

(Below, left)
8: Interior of an Old Barn, *1908.*
The Royal Academy of Arts, London.
The great tythe- barns – cathedrals of the countryside – were regarded by Clausen and many of his contemporaries, educated in the Morris ideal of fitness for purpose, *as amongst the most intellectually honest buildings in England. Clausen painted a number of these interiors, in which he not only captured the dignity and tranquillity of these buildings, but positively rejoiced in the way shafts of sunlight played around the old beams emphasising their massiveness and investing them with the quality of sculpture.*

(Below, right)
9: The Visit.
Private Collection.
The challenge of the Edwardian drawing room interior, with its elegant chintzes and china, inspired a number of artists such as William Rothenstein and Orpen. For Clausen these airy interiors were extensions of the outside world; they were always full of light and flowers, and embody an idyllic vision of a leisured existence.

Although Clausen, like many others, probably mourned its passing he never sentimentalised or tried to resurect it. He preferred to turn his attentions to other aspects of the English countryside.

Clausen had always been fascinated by the effects of light. In his earlier paintings he had often exploited the possibilities of *contre-jour* to emphasise the solidity of his subject, in much the same way as a silhouette artist might have done. After about 1920, he became increasingly preoccupied with the idea of dissolving outline in light. Whether this change of direction was due to an awareness of a growing interest in abstraction, to increasing age and weaker eyesight or to a conscious decision to explore a new path having reached the end of the previous one – or even to a combination of these – is matter for speculation. What we witness is a series of pictures in which he sought to strip his subject of all inessential detail and to record only its essence: to immerse form in an acid bath of light, so that all the usual distinguishing features were disolved, and yet the true core of the subject was retained and refined. Wilson Steer, another contemporary, sought to do much the same thing in the series of watercolours he commenced about 1913. Sunrise and sunset became Clausen's favourite hours for painting. Like the Impressionists he also rejoiced in the effects of fog and snow, which help to blur outlines and make the familiar strange. That this new found interest carried him into a vigourous and creative old age is evident from *My Back Garden* (11) painted about 1940, when he was in his eighty-eighth year.

He never lost his admiration for Flemish painting; indeed, his lectures to the students at the Royal Academy Schools, with his observations on the old masters, were published as a popular book. Throughout his life he painted a small but constant number of portraits. In later years these were mainly of members of his own family, especially his daughter Kitty, also an artist; *Michael* (10), his grandson, with his house of cards, is treated both as a specific individual, but also with a monumentality of vision, which lifts him out of time; although it is unmistakably a twentieth-century painting, the roots of this tradition go straight back for three or four hundred years.

At the time a his death, in March 1944, the values which he had adhered to throughout his long life, were regarded by many as being no longer relevant in the modern, brutal, world. However, with the passing of time a more dispassionate view can be taken, and we can now see and understand Clausen's importance. His was not a minor talent yearning after a disappearing world, but a major one facilitating and enhancing the development of the Realist tradition in twentieth-century painting.

(Above)
10: Michael, *1921*.
Private Collection.
This is typical of his later portraits; light floods the canvas and shadow is used as though by a sculptor to enhance the effects of relief. Most of these portraits were of members of his family; in this case his grandson.

(Left)
11: My Back Garden, c. *1940*.
The Tate Gallery, London.
For Clausen London was not the Great Wen *decried by Cobbett, but a place invaded by trees, flowers and sunshine. Painted towards the end of his life, this canvas still shows his preoccupation with the contrast between the solidity of buildings and trees and the liquid quality of light, which had fascinated him since the early 1920s.*

A. Kenneth Snowman

CARL FABERGÉ

There is an illuminating parallel to be drawn between the initial success with which Fabergé's products were greeted when they were first introduced to an astonished and delighted Russian aristocracy and the enthusiasm demonstrated by so many collectors today.

The gold, enamel and gem-set compositions designed by the Petersburg Master and his artists were offered to these Russians at a time when they were particularly susceptible to just such an injection of glamour and novelty – they were a bored and disenchanted society. They were also – the more percipient among then – apprehensive about the future of their country.

There are those who will find this parallel with our own time too striking to be entirely dismissed. However, the analogy must not be unduly pressed since, after all, works of high technical proficiency have found a welcome in most communities and in most periods.

Just the same, there does exist in these Fabergé objects, a feeling of perfectionism, a feeling of battles won rather than battles being waged, which somehow suggests a note of despair. It is almost as though they presage in their minute isolation the bloody horrors which followed in the abused name of egalitarianism.

From a technical point of view, they nevertheless represent an apogee reached by goldsmiths, lapidaries, jewellers and enamellers in the long history of a noble craft.

Reaction in this field, as in others, is historically inevitable. Having been restricted in artistic experiment by our didactic forebears a century ago, we have since that time been conducting ourselves rather like a mob of unruly schoolchildren let loose in a sweet-shop, grabbing and devouring without criticism everything within reach. This has led to an aesthetic permissiveness which is finally more tedious than the unnecessarily solemn and [illegible] art sometimes imposed by the Victorians.

Our present attitude in the matter of realism is [illegible] and welcome [illegible] evidence of [illegible] pendulum of the

(Far left, above)
A view of the Tsarina Alexandra Feodorovna's Art Nouveau maple wood sitting room in the Alexander Palace, Tsarskoe Selo showing a display cabinet with seven of her Imperial Easter Eggs. One can identify the Colonnade Egg on the top shelf, below this, the Uspensky Cathedral Egg and to the right what appears to be the Romanov Tercentenary Egg and below in the centre, the Standart Egg. This photograph, ordered by the Tsar, was taken by the Court Photographer, Hahn, in 1916 and is published here for the first time with the kind permission of Marvin Lyons, Esq.

(Far left, below)
Azova Egg, presented to Marie Feodorovna by Alexander III *in 1891 and made to commemorate the Tsarevitch's recent voyage round the world in the cruiser* Pamiat Azova, *which sailed in 1890 and returned in the following August. The Egg itself is carved from a solid piece of heliotrope jasper, and is decorated in the Louis* XV *style with yellow gold scrolls set with brilliant diamonds and chased gold flowers; the broad fluted gold bezel is set with a drop ruby clasp. A tiny replica in gold of the* Pamiat Azova *set on a piece of aquarmarine is contained inside the Egg.*
The model of the cruiser is the work of August Holmström himself, and the minute attention to detail and the delicacy of the craftsmanship are of the highest order; it is carried out in red and yellow golds and platinum.
Length of Egg: 3⅞ inches;
Length of ship: 3¹⁄₁₆ inches;
Gold Mark: 72;
Signed with the initials of Michael Perchin.

(Left)
Madonna Lily Egg, presented to Alexandra Feodorovna by Nicholas II *in 1899, this is one of the most pleasing of all the Eggs and startling in its* panache. *It takes the form of a clock with a revolving dial. The four-colour gold Egg is enamelled translucent daffodil yellow, and is richly set with diamonds. It stands on a platform decorated with coloured gold scroll mounts, rosettes and the year in diamonds, and is designed as a vase with red gold scrolls serving as extra supports at either side. The belt of the dial which divides the Egg is enamelled opaque white with diamond set numerals and the hours are pointed by the head of an arrow in a drawn bow. The gold rim of the vase is chased as a cluster of roses; a bunch of Madonna lilies carved from quarzite and each set with rose diamonds emerges from the vase.*
A small enamelled egg was hung from the green enamel foliage of this bunch of flowers as a further personal surprise gift for the Tsarina.
Height: 10½ inches;
Signed with the initials of Michael Perchin.

Trans-Siberian Railway Egg, presented to Alexandra Feodorovna by Nicholas II probably in 1901. A map of the route of the Trans-Siberian railway as it was in 1900, from St. Petersburg to Vladivostock, engraved on silver, each station marked by a precious stone, forms a broad belt around this translucent green enamelled gold Egg decorated with blue and orange enamel mounts. The Egg is surmounted by a three-headed Eagle in gold bearing the Imperial Crown and is supported by three Romanov Griffins each brandishing sword and shield, and mounted on a white onyx base. The Egg is opened on a hinge where the enamelled top meets the silver map, and within is concealed, in three sections, a faithful miniature replica of the Trans-Siberian Express, the engine and tender in platinum and gold, and five coaches in gold, minutely chased to give every detail; the three parts may be connected to form a train which runs along when the clockwork locomotive is wound up above the driving wheels. The last coach is designed as a travelling church, others are marked Smoking *and* For Ladies only. *The Trans-Siberian Railway, begun in 1891, was completed, in the main, by 1900, and this ingenious Egg, probably given in the following year, commemorates the ceremonial opening. An engraved gold plaque bears the following inscription beneath the Imperial Crown:* 'The Grand Siberian Railway in the Year 1900'.
Height of Egg: 10¾ inches;
Length of train: 15 11/16 inches;
Height of train: 9/16 inches;
Signed with the initials of Michael Perchin.

Uspensky Cathedral Egg, presented to Alexandra Feodorovna by Nicholas II in 1904. This, the most ambitious of the Imperial Eggs, represents the Uspensky Cathedral where the Tsars of Russia were crowned. Based on a cup by Sebastian Lindenast, the walls, towers and staircases are clustered round the central opalescent white enamel Egg, the top of which takes the form of a graceful yellow gold cupola. The turrets of the Kremlin are described in red gold and the roofs are enamelled translucent light green. There are chiming clocks on two of the towers, the dials each measuring approximately half an inch in diameter. Through the windows of the Egg can be seen a minutely accurate representation of the interior of the cathedral with its rich carpets, decorations and High Altar. The melody of the traditional hymn 'Ijey Cheruvime' is played when a button at the back of the Egg is pressed. The clockwork mechanism is wound by a gold key 2½ inches long. Tiny enamelled ikons decorate the walls of the cathedral. The Egg, which rests on a white onyx base, is consciously designed as a pyramid and is built up of other smaller pyramids.
Height: 14½ inches.
Engraved at the foot of the model ФАБЕРЖЕ *1904.*

(Below)
Clover Egg, probably presented to Alexandra Feodorovna by Nicholas II in 1902. (Date given by Kremlin Armoury Museum.) The shell of this exquisite Egg is composed of closely packed clover leaves carried out in plique à jour *green enamel, dull green gold and diamonds massed so closely together that the settings are quite invisible. A cabochon ruby and diamond cluster is set at the point of this egg which is further decorated by a pattern of* calibré *ruby ribbons. The supporting tripod is carried out in the same Art Nouveau style as the Egg itself. The surprise originally contained has been lost.*
Height: 3⅜ inches; Gold mark: 72;
Signed with the initials of Michael Perchin.

(Below, right)
Alexander Palace Egg, presented to Alexandra Feodorovna by Nicholas II in 1908. Surmounted by a beautifully cut triangular diamond, this attractive Siberian nephrite Egg is decorated with yellow and green gold mounts and set with cabochon rubies and diamonds. Five miniature portraits of the Tsar's children form a belt encircling the Egg; each one is set within a frame of rose diamonds and is surmounted by the appropriate initial in diamonds. Concealed within is a coloured gold model of the Alexander Palace, the favourite home of the Imperial Family in Tsarskoe Selo, the roofs enamelled pale translucent green and the grounds decorated with bushes in spun green gold wire, the whole set out upon a miniature gold table with five legs.
Height: 4⁵⁄₁₆ inches; Gold mark: 72;
Signed with the initials of Henrik Wigström.

(Opposite, left)
Standart Egg, presented to Alexandra Feodorovna by Nicholas II in 1909. This rock crystal Egg is mounted in gold richly enamelled and set with gems; it is supported on a rock crystal pedestal similarly decorated, two intertwined lapis lazuli *dolphins forming the shaft. The eagles perched on either side of the horizontally-set Egg are also carved in* lapis, *and these surmount two pearl drops. When this Egg in Renaissance style is opened, a faithful replica in gold of the nineteenth-century yacht* Standart *is revealed set on a large piece of aquamarine to give the impression of the sea. Derived from Jürg Ruel's sixteenth-century masterpiece in the Dresden collection, this Egg is one of the most brilliant of the series. It is sadly marred, however, by the ridiculous little ship within, which besides being quite out of scale with its surroundings, strikes a completely anachronistic note, and very nearly wrecks an excellent design. Eugène Fabergé put the date of this Egg at about 1908, and it may well have been made to commemorate the part played by the Tsarina when, on 11 September 1907, the yacht struck a rock and appeared to be sinking fast and, as Baroness Buxhoeveden tells us in her 'Life and Tragedy of Alexandra Feodorovna':* The Empress arranged that the children and the ladies' maids should be first lowered into the boats. Then she rushed into the cabins, tore the sheets off the beds and tossed all valuables into them, making huge bundles of the most necessary and precious things. It was all done in about a quarter of an hour. The Empress was the last woman to leave the yacht.
Height: 6⅛ inches;
Signed with the initials of Henrik Wigström.

(Opposite, right)
Alexander III Equestrian Egg, presented to the Dowager Empress Marie Feodorovna by Nicholas II in 1910. Made to celebrate the new statue of the Tsar Alexander III, this, the first Egg to be set entirely in platinum, is one of the most beautifully designed of all. The Egg itself is carved from a solid piece of rock crystal and is surmounted by a diamond-set platinum lacework fillet, a large rose diamond at its centre and bordered by a tasselled fringe. The Egg is supported upon the wings of four chased platinum amoretti *set on a carved rock crystal shaped base. Two vertical motifs, each slung with carved decorative swags, join the hemispheres of the Egg. Through the engraved crystal can be seen the miniature equestrian statue of Alexander III in dull green gold on a* lapis lazuli *plinth; it is a tiny replica of Prince Troubetskoy's well-known work.*
Height: 6⅛ inches; Signed К. ФАБЕРЖЕ

clichés has swung yet again! We no longer accept quite so unquestioningly every single meaningless lump of abstract sculpture, and we are now more inclined to challenge the acres of smeared, dotted or striped canvas offered for large sums of money by shrewd beady-eyed entrepreneurs.

Thus, in the domain of the goldsmith and jeweller, work by craftsmen working for firms of the calibre of Fabergé, Tillander, Hahn in Russia, and Lalique, Giuliano, Cartier, Tiffany and Boucheron in Western Europe, dismissed with scorn a generation ago by the more way-out of the artistic élite, are all the more appreciated in this changed climate and well-designed and diligently made objects are increasingly sought by collectors all over the world. In 1870, at the age of 24, Carl Fabergé carefully educated and prepared, accepted the responsibility of running the business so that his father could retire. Fired with enthusiasm, he brought about a quiet but decisive revolution in the applied arts in Russia.

This was the result of his fundamental belief that the value of a work of art lay in the inspiration of its design and the merit of its craftsmanship and not in the cost of the ingredients employed in its manufacture.

This philosophy was a complete reversal of what had gone before in Imperial Russia where ostentation and brilliance of effect had taken precedence over every other consideration.

The Tsar Alexander III encouraged the young man in the new enterprise and even collaborated to some extent with him in the plan to design a very special Easter Egg to be presented to his Tsarina, Marie Feodorovna in 1884.

The custom of giving these eggs on Easter morning and exchanging three kisses was deeply engrained in the Russian Orthodox way of life. This day was considered the most important of the calendar and the egg, symbol of the Resurrection, an essential part of it.

The first of Fabergé's procession of Imperial gifts now forms part of the distinguished *Forbes Magazine* Collection in New York (*The Connoisseur*, April 1980). Some of these elaborate confections contain mechanical toys such as a peacock which steps fastidiously across a table-top, pauses, turns its plumed head, spreads its tail-feathers which coruscate with brilliantly, coloured enamel and automatically closes them again. Another contains an authentic working model of the Trans-Siberian Express in gold and platinum, this one is in the Armoury Museum in the Kremlin in Moscow. Several of the Imperial Eggs in rock crystal are reminiscent of the products of the sixteenth century Saracchi workshops in Milan, others derive from South German or French goldsmiths and silversmiths. Many of the most original of the Eggs however were clearly inspired by Fabergé's own lively imagination.

Illustrating this note are pictures of the ten Imperial Easter Eggs, which form part of the collection of the Armoury Museum of the Kremlin.[1] These astonishing *tours-de-force* of the goldsmiths craft often sprang from historical sources which are indicated in the descriptions accompanying the pictures.

As we have seen, the examples ordered by Alexander III for Marie Feodorovna were to some extent the result of joint conspiracies between the House of Fabergé and the Tsar himself, who took a personal interest in both the design and the nature of the surprise contained within the Eggs.

When his son ascended the throne, the picture changed for the worse as a result of the new Tsar's significantly weaker character. The Marquis of Halifax has told us that Charles II *would slide from an asking face* and Nicholas II, in this respect, was in much the same case. He would greet a member of his Court in the morning with his customary affability, without ever a hint or sign that the wretched man would, that very afternoon, receive his *congé* by letter from the Tsar.

Thus, nearly incapable of making any decision himself, he characteristically left even the matter of the planning of the Imperial Eggs to be given to Alexandra Feodorovna and the Dowager Empress entirely to Fabergé.

Among the firm's most attractive compositions were everyday objects of function,

Romanov Tercentenary Egg, presented to Alexandra Feodorovna by Nicholas II in 1913. This Egg, one of Fabergé's most astonishing pieces, commemorates three hundred years of Romanov rule. Enamelled opalescent white on gold, it is decorated with a pattern of chased gold double-headed eagles and ancient and contemporary Romanov crowns, framing at intervals eighteen miniature likenesses of the most notable Romanov rulers, within rose diamond borders; these are painted on ivory by Zuiev. The Egg, which is removable, rests on a pedestal in the form of a three-sided Imperial Eagle in pale gold, the three talons holding respectively the Sceptre, Orb and the Romanov Sword. Supporting this, the circular gem-set purpurine base, mounted in gold, represents the Russian Imperial Shield. Within the Egg is a blue steel globe divided into two halves, one hemisphere showing the map of the Russian Empire in 1613, the other in 1913; the blue steel represents the sea, and the land masses are described in coloured golds. Portrait diamonds are set at either end of this Egg, the one in the top covering the Tsarina's monogram, that in the base the year.
Height: 7 5/16 inches; Gold mark: 72;
Signed with the initials of Henrik Wigström.

cigarette and cigar boxes, clocks, miniature frames, pencil-cases, scribbling blocks, letter-openers, bell-pushes and a hundred other articles of domestic use.

Fabergé worked in many different manners and some of his most successful pieces are 'Russianised' pastiches in the style of Louis XV or Louis XVI. Mediaeval Russia and Renaissance Italy among others also provided occasional sources of inspiration. It is not always realised that he was also one of the leading protagonists of the Art Nouveau movement.

Many of his objects were decorated with translucent or opalescent enamel, a transparent glass material which covers an area of previously engraved metal, silver or gold, which remains visible through the transparent layers, each of which had been individually fired. He sometimes used opaque enamel when a different effect was required and in more elaborate objects both treatments may well appear side by side. For example, the panels of a box which have been covered with translucent coloured enamel each with the *guilloché* (or engine-turned) background clearly visible, may be framed by a narrow border of opaque white or coloured enamel which produces the same effect as a mount round a picture.

He used other traditional techniques of enamelling notably *champlevé* and *cloisonné* when he felt the object called for either of these methods.

Another important dimension was added to the range of his decorative repertoire; this was the use of varied colours of gold, which are simply differently constituted alloys. This technique in its perfected form derives from eighteenth-century France and was exploited to the full. In fact one of the motifs, almost a signature, most frequently encountered throughout Fabergé's gold work is the chased dull green gold border or swag of laurel leaves embellished with burnished red gold floral or ribbon mounts.

The art of the lapidary was in constant demand in the House and the best of the carvings of animals, birds and fish, usually measuring between one and three inches in length or height, must be regarded as original works of sculpture. They are a continuing source of delight and impart a lively sense of well-being. There is nothing here of the sterile quality so painfully evident in contemporary German and Russian copies.

The natural resources of Siberia, the Caucasus and the Urals provided a rich variety of material from which to model including many types of agate, Siberian jade, rhodonite, *lapis lazuli*, aventurine quartz, rock crystal, and obsidian (a volcanic glass), as well as a manufactured material of a rich *sang-de-boeuf* colour known as purpurine. The pale sea-green stone called bowenite which was used a great deal by the lapidaries not 'pale jade', but in fact, a hard form of serpentine.

Steel Military Egg, presented to Alexandra Feodorovna by Nicholas II in 1916. In steel, this war-time Egg bears the crowned initials of the Tsarina and the year in gold, and is poised on the points of four miniature artillery shells ringed with yellow gold bands set vertically on a nephrite base. Within the Egg, which is surmounted by the Imperial Crown in yellow gold and is circumscribed by two red gold bands, a white gold or steel easel supports a gold frame enamelled with an opaque white line and cross, containing a miniature painting by Zuiev showing the Tsar and his son conferring with the staff generals at the Front. Eugène Fabergé said this Egg was originally executed in blackened steel, but the surface now has the appearance of brightly polished steel or silver. A particularly banal example of Kitsch. Height: 4 inches; Gold mark: 72; Signed with the initials of Henrik Wigström.

The flower studies often combine the arts of the goldsmith, enameller, lapidary and jeweller. These carefully observed *objets-de-vitrine* were possibly intended to reassure the recipient, during a chilly winter, that the pleasures of a warmer season were to come. They usually consist of a single flower or spray casually placed in a pot of rock crystal. The lapidary has carved the little pot with a special cunning in order to give the impression of its being partly filled with water. Other stones were occasionally used as vases to hold the plants with their coloured enamel petals and delicately veined nephrite leaves.

Edward VII's beautiful and generous-hearted Queen Alexandra was an early collector of these floral essays in addition to her well-known affection for the animal sculptures. Her sister, the Tsarina Marie Feodorovna, (they were Danish Princesses before they married) had introduced her to the seductive world of Fabergé and the results of this enthusiastic Royal patronage may be seen today in the incomparable Sandringham collection in England.

The Petersburg House was composed of a number of separate workshops accommodated under one roof. Their responsibility it was to oversee each object from its first tentative design through all its complicated stages of manufacture up to the time it was finally ready to be fitted in its velvet-lined box and offered for sale in the showrooms. These beautifully made boxes were generally made of holly wood (ilex species) though maple or sycamore (acer species) were also quite often used. More rarely we find examples in mahogany and an Australian figured wood much favoured in Victorian times known as waratah.[2] Each workmaster was entitled to stamp his initials on the piece he supervised next to the name Fabergé.

The Moscow branch was run as a more commercial enterprise. The objects they produced, and they were numerous and of every variety excepting only the animal carvings, were not signed personally but, more formally, they simply bore the firm's name beneath the Imperial Warrant of Appointment, the Romanov double-headed Eagle. Most of the larger silver items were made here. Fabergé also opened branches in Odessa, Kiev, and London. In all, the personnel involved in the firm's various establishments from the boss himself down to the *dvornik*, or houseboy, who swept out the shop, numbered about 500 souls.

The House of Fabergé was dedicated to the idea of giving pleasure and under the watchful eye and with the the lively imagination of Carl Gustavovitch, this aim seems to have been richly fulfilled.

[1]The complete group was photographed for the first time in colour with the permission of the Director of the Kremlin Museums, by B. Kuznetzov specially for 'Carl Fabergé, Goldsmith to the Imperial Court of Russia' by A. Kenneth Snowman, published by Debrett's Peerage Limited.

[2]I am indebted to Dr. David F. Cutler of the Jodrell Laboratories, Royal Botanic Gardens, Kew and The Wood Museum, for making available to me these results of his analysis of material submitted.

'Carl Fabergé: Goldsmith to the Imperial Court of Russia' by A. Kenneth Snowman is available in a limited edition of 200 copies, numbered and signed by the author, from Debrett's Peerage Limited, 73/77 Britannia Road, London SW6 at £95.00 plus £5.00 for insurance, packing and postage.

Richard Hall

THE WILDER SHORES OF ART

The Fine Art Society are mounting another fascinating exhibition in their series looking at the impact made on British and other European painters by the lands which lay beyond the conventional limits of the Grand Tour. These paintings, most of which are for sale, give a vivid insight into the mysteries of the Orient as they appeared to nineteenth-century travellers.

Although it is a world which has vanished, we can still easily understand the fascination for the nineteenth-century traveller of that vast, decadent sultanate loosely controlled from Constantinople. It was a domain stretching from Southern Europe to the Persian Gulf and Arabia, southwards to Egypt and the Upper Nile and westwards along the Mediterranean littoral of North Africa.

To ordinary citizens in the smoky cities of northern Europe, the Ottoman Empire was a set of exotic stereotypes: the self-indulgent Turkish Pasha with his seraglio awaiting his whims; wild Circassian warriors; the endless deserts into which the camel caravans made their perilous journeys . . . anyone bringing back tales or pictures from such tantalising regions had a ready market in the popular fantasies. Of course, when the western Europeans who for business or pleasure made their way to Constantinople and beyond looked more closely, the reality was rather different. The affairs of the Ottoman Empire (so difficult to control with its daunting lack of communications) were ordered as well as was possible by an élite which was generally not Turkish. Many of the administrators were Armenians, educated in Paris and well acquainted with the latest fashions and inventions of the West.

There were also numbers of Europeans in the service of the Turks in various parts of the Arab world. Some were fugitives from justice:

even in recent times it was maintained that the best place to hide if you had murdered your wife was the Casbah in Algiers. Others were political exiles, such as the officers who had fought for Hungarian independence in the 1848 uprising and had had to flee across the Danube after the downfall of their leader Kossuth. Many of these Europeans accepted Islam and took Turkish names, so that western European travellers were sometimes startled at being greeted by a turbanned Bey who spoke their own tongue to the manner born.

Often the reason why Europeans became assimilated into the Ottoman world, either temporarily or permantly, embraced a combination of factors. The most potent of these was surely – whatever the more mundane excuses – to *get behind the veil* and discover the secrets which lay beyond. Richard Burton is perhaps the best-known example in the British tradition of that body of explorers and adventurers who sought to submerge themselves in Islam. His writings became famous, even notorious, and did a great deal to heighten the myths of the 'Thousand and One Arabian Nights'. Needless to say, some of the travellers were subjective witnesses – they found what their natures encouraged them to seek.

The writings of Burton and many lesser figures heightened public interest. But the immediacy of their impact on their contemporaries could in no way match that of the artists who travelled into the deserts or lurked around the foetid porticos of the harems.

One favourite haunt of the artists, both amateur and professional, was the Holy Land. This offered subjects of suitable piety for Christian audiences at home: prints and engravings without number were turned out of biblical scenes, of Jerusalem and Galilee, and the Bedouins with their camels. It is worth remembering that in the middle of the last century, the people of some small European town would gaze with wonder at a picture of a camel, which only the most fortunate might have seen in real life, in one of the zoological gardens which were opening up in the major cities. A beast such as a hippopotamus was even more outlandish: the first hippo to make its appearance in the London Zoo, in the 1840s, was sent from Egypt by the British Consul-General Sir Charles Murray, and was a source of much hilarity for those frequent visitors, Queen Victoria and her children.

Paintings with underlying religious themes, or those which appealed to the public's desire for glimpses of unfamiliar people, landscapes, and animals merged gradually into a far more voluptuous art; this took advantage of the excuse offered by the Ottoman Empire to portray the lures of the seraglio. These possibilities were exploited unashamedly by such artists as Rudolph Ernst and Georges Clairin. This was a field into which many modest talents ventured with profit; their output provided the *frisson*

(Far left) John Frederick Lewis (1805-1876).
A view of the Street and Mosque of Ghooreyah, Cairo – 1876,
pencil, watercolour and white, 23 × 17⅜ inches.
Lewis was the most highly praised of the British Orientalists and travellers who settled in Cairo for ten years. When he returned to England in 1851 he took back a wealth of drawings which were to provide the basis of his artistic production for the next 25 years. He achieved fame and acclaim with his picture The Hareem *which he sent from Egypt for exhibition at the Old Water-Colour Society in London in 1850. Ruskin gave it rave reviews and it was sold for £1,000.*

(Left) Jean Baptiste Borley (1776-1823)
Commander the Hon. Charles Leonard Irby at Philae, *23⅜ × 19¼ inches.*
We are indebted to Mr. Rodney Searight for his help with the attribution. C. L. Irby (1789-1845) was one of the earliest of modern explorers of Syria, and travelled to Palmyra, Damascus, the Valley of the Jordan, Petra, Jerusalem and around the Dead Sea to the Holy Land.

(Below) Carl Haag (1820-1915).
Amer, The Bedawee – 1874, Study of a head under the effect of strong sunlight,
watercolour and gouache, 14⅛ × 10⅛ inches.
Haag studied at Nuremberg and came to England in 1847. In 1854 he visited Dalmatia and Montenegro and in 1858-60 he travelled in Egypt and the Middle East with Frederick Goodall.

(Pages 196/197) Hubert Sattler (1817-1904).
Panorama of Constantinople from the Suleymaniye Camii – 1844, *33¼ × 52 inches.*
Sattler was first taught painting by his father Johann Michael and then attended the Vienna Academy. An avid traveller who sought inspiration for his views of cities, panoramas and erotic scenes from extensive trips to Italy, Greece, Turkey, Syria, Egypt and Lybia. These travel pictures attracted great public interest and were exhibited at several European courts as well on touring exhibition.

(Below) Sir David Wilkie (1785-1841).
Mrs. Moore, wife of the British Consul at Beyrout Feb. 15 1841,
pencil, charcoal, watercolour and white, 19⅛ × 12⅝ inches.
Wilkie was inspired by the religious revival of nineteenth-century Britain, and his journey to Palestine was in search of 'types' which fitted his idea of Christ and background to his New Testament conception. His fine watercolour sketches were published in lithographic form in 'Sir David Wilkie's sketches in Turkey, Syria and Egypt 1840 and 1841'.

(Below, right) Arthur Melville (1855-1904).
The Turkish Bazaar, Cairo – 1881, *watercolour, 21¼ × 15⅝ inches.*
Melville sketched in Edinburgh and then in 1878 at the Academie Julian in Paris. In 1880 he set out for Cairo, Suez and Aden going on to India and the Persian Gulf and Baghdad. Melville was interested almost exclusively in light and colour to the exclusion of the anecdotal.

(Right, above) Jean-Leon Gerome (1824-1904).
In the Desert, *23½ × 39 inches.*
During the second half of the nineteenth century, Gerome was one of the most famous artists in the world. He received all possible official honours, was an habitué of smart Paris salons as well as journalistic and intellectual circles and knew many aristocratic Europeans and moneyed Americans. He was a powerful figure in art politics and was loyal and generous towards his many pupils (who included the Orientalists Hamdy Bey, Vereschagin, Bridgman and Weeks).

(Right, below) William Simpson (1823-1899).
The Great Banyan Tree, the Botanic Gardens, Calcutta – 1859, *watercolour, 9⅞ × 13⅞ inches.*
Trained in Glasgow as an architect and then as a lithographer Simpson became the first official war artist. Simpson was to report on the Crimea War and was later hired by the Illustrated London News *to cover special events – the opening of the Suez Canal, the marriage of the Emperor of China.*

of vice and debauchery, coupled with visions of the feminine form lightly draped in diaphanous garments.

It might be mentioned that this side of Orientalist painting fed the same appetites as were served by the illustrations in books about African exploration and slavery. In a prudish age, the engravings were able to give the reader stimulating glimpses of the naked body, both male and female.

Depictions of Ottoman society, with its heavy reliance on slavery, could be justified – if the creators were willing to engage in sophistry – as an implicit condemnation; so with some Sunday newspapers of our own time, scandalous revelations tend to be defended on the grounds that they are arousing the public conscience.

The possibility of having it both ways is well conveyed by the following quotation from a travel book by Henry Barkley, an Englishman who worked on railway building in European Turkey in the middle of the last century: *Among the rich Turks, the wives lead a lazy, useless, sensual life, doing no sort of work and never opening a book or paper. Their days are spent in stuffy-smelling rooms, smoking cigarettes and eating sweetmeats, and the only excitement of the day is paying visits to other women or stewing in the debilitating bath. They have no rational subject of conversation, so*

naturally drift into filthy discussions and obscene stories. Their companions are their slaves – black niggers from the centre of Africa, or pretty Georgians who have been bred and reared for the market.

A far more vigorous approach to the Ottoman world, which so tempted his contemporaries, was taken by the Reverend William Denton in his book 'The Christians of Turkey' (1863), which was a plea for the ostracism of the Sultan and everything he stood for. Denton found the Orient so shocking in its conflict with Christian virtues that he was constrained to describe many of its practices in Latin. This was presumably to protect the lower orders from corruption, rather as Voltaire had said that adultery was *all right for you and me, but not for the chambermaid and the valet.*

The sensual element in literary and artistic works inspired by the Arab world is worth remembering today. In an age when Christian evangelism and a strict moral code had far more force, there was an element of *forbidden fruit,* adding nuances when we can scarcely discern any more. Yet the Orient also offered a genuine point of departure for artists who had for long been confined to landscapes and portraiture in their own countries. The new influences were to be disseminated through the works of many prominent Victorian artists who had made expeditions to Palestine, Egypt and Syria. For example, Lord Leighton visited Damascus and made many sketches of houses and the local inhabitants. While he was there he met Richard Burton and his wife. In Constantinople, Leighton sketched the Sultan leaving his seraglio.

It was not merely the unfamiliar scenes which so attracted Victorian artists to the Middle East, but also the light and colour. Coming from rain-swept lands, from cities which were sooty and gas-lit, they were now confronted by dazzling sun, bright costumes and sharp shadows. In the bazaars of such cities as Cairo, the intense contrast between the darkness of hidden doorways and the streets drenched in sun were an incentive for experiment. It is little wonder that in their pursuit of luminous colour the Pre-Raphaelites gained inspiration from the Ottoman Empire. Holman Hunt went to Egypt and the Holy Land in 1854 and returned five years later, then again in 1873.

A separate strand of inspiration for Western art was provided by the Nile Valley and its antiquities. These had first captured public imagination at the start of the nineteenth century during the Napoleonic occupation. The French stay was relatively brief, but its influence was to be immense, stimulating a long inter-relationship between Paris and Cairo.

It was from Napoleon's scientists that Western Europe acquired its first coherent accounts of the civilisation of Ancient Egypt. Until the start of the nineteenth century the splendours of Rome and Greece represented the earliest flowerings of mankind's search for progress. Now there was a more remote and awe-inspiring era to be comprehended. Fortunately, Egypt fell under the sway of the far-sighted Mehemet Ali, an Albanian mercenary in the service of the Turks. He was to rule Egypt from 1807 until 1848 with many Frenchmen (and a few Britons) in his entourage. It became possible for Europeans to settle themselves in the Nile Delta and to travel on the river to study the ancient ruins beyond the Great Pyramids.

Before the middle of the century, writers and artists were coming back in increasing numbers from expeditions to places as far up the Nile as Aswan. To visit the Sphinx and Luxor had become commonplace. One of the more adventurous of these travellers was Andrew Melly, a Liverpool merchant of Swiss extraction; he started a voyage up the Nile from Cairo with his wife, two sons and a daughter in 1849. They were well equipped: their provisions from Fortnum and Mason even included tinned salmon.

The Mellys got as far as Khartoum, on the very edge of the Arab world – a thousand miles from the Mediterranean. On the way back the father died, but his son, George, wrote a two-volume account of the journey. He had an eye for colour, vividly describing the blues, yellows and shimmering greens of the costumes of the Arabs in Khartoum: *Like the birds, their costume is much brighter in these more southern latitudes.*

Among the artists who made their homes in Cairo in the middle of the last century were

John Lewis, who can be numbered among the Pre-Raphaelites, and Theodore Frere. These permanent residents beside the Nile assumed Arab dress and lived *a dreamy, hazy, lazy, tobaccofied life* as Thackeray said of Lewis. They also tended to take a rather superior view of the tourists who came to gaze at the Egyptian bazaars and mysterious ruins which they regarded as their prerogative. There is a distinct element of mockery, for instance, in Frere's painting *Europeans Visiting the Pyramids;* this shows the travellers – so numerous that one feels they must have been on a package tour – mounted on camels and donkeys, and holding sunshades, while in thecorner of the picture three Egyptian women clothed in black collect water from a stream.

One can glimpse the expatriate artistic world of Egypt – in the halcyon years before Thomas Cook arrived on the scene – from the experiences in 1853 of Thomas Seddon (who was also linked with the Pre-Raphaelites). He was living in Cairo and there met Richard Burton, whom he painted in Arab dress: Seddon next welcomed Edward Lear, and later in the same year went off with Holman Hunt to Palestine. A few years later, Seddon was to die in Cairo.

One of the most remarkable members of the coterie which immersed itself in the Arab world of Egypt was Alexine Tinné. She came from an Anglo-Dutch family of enormous wealth (the English side of her family was, like the Mellys, in business in Liverpool). With her mother and an aunt, and a large retinue of servants the young and wilful Alexine arrived in Cairo with the aim of forgetting an unhappy love affair.

After investigating the antiquities of Lower Egypt, the Tinnés had become seized with the idea – which by then was obsessing many other travellers as well – of finding the source of the Nile. The journeys of Alexine and her relations extracted an enormous price. Malaria killed off their servants and a German scientist who was travelling with the party. Then the mother died, and finally the aunt. Alexine was by no means deterred. She settled down in Cairo and took a house in the old part of the city. There she adopted Arab dress and surrounded herself with local servants. A German artist, Wilhelm Gentz, also living in Cairo, visited her often at this house and was amazed at the extent to which she had integrated herself with Islam. Five years later, in 1869, Alexine was murdered by Tauregs at the start of a proposed journey across the Sahara from North Africa.

It might be thought that Alexine Tinné belonged to an age now almost beyond our comprehension. Yet the lure of the Orient – defined in this instance as the Arab world – has remained powerful for figures as varied as T. E. Lawrence, Freya Stark and André Gide. The paintings of nineteenth-century travellers are able to transport us back to a period when the West's exciting sense of discovery was not overlaid by the lowering economic and political realities of our own time.

(Far left)
Luigi Mayer (d. 1803).
Veduta della Cittá di Constaninopoli con i Suoi Soborghi presa da Bulgurlu daghi Sopra Scutari in Asia, *watercolour, chalks and white, 22¼ × 35⅝ inches.*
Mayer was commissioned by Sir Robert Ainslie, British Ambassador to the Sultan's court in Constantinople to paint views and costumes of Egypt, Palestine and the Ottoman dominions in Europe and Asia. These were published as aquatints in a series of volumes between 1801 and 1810.

(Below, left)
Louis Dupré (1789-1837).
Ali de Tébélen Pacha de Janina, dessiné d'après nature le 14 Mars sur le lac de Butrinto, *lithograph, 11¾ × 9 inches.*

(Below)
Louis Dupré.
Le Pinde: Traversèe de Janina, à Tricala, *lithograph, 14⅝ × 11⅝ inches.*
A pupil of Napoleon's court painter, David set out for Greece via Corfu in 1819. He drew portraits of the despotic ruler, Ali Pasha, the Veli (Ali Pasha's sensual and cruel son) and many others. He depicted himself and his friend John Hay riding through the snow on the Pindus, wearing their top hats, Dupre carrying his portfolio of drawings under his arm. In 1825 published 'Voyage à Athenes', a volume of hand-coloured lithographs which are perhaps the most beautiful of all records of Greece.

Pierre Gasnault

CARDINAL MAZARIN'S LIBRARY

Surprisingly few collectors and students of rare books visiting Paris are aware that this great library is open to the public, still less that it has been so since 1644, with two short intermissions. For purposes of comparison and study, or sheer sensuous delight, a visit to this historic collection, in its superbly restored setting, makes a memorable addition to the round of museum visits.

On 4 December 1642, following the death of Cardinal Richelieu, Louis XIII appointed to the Royal Council Cardinal Jules Mazarin. This Italian prelate had been in the service of the crown for some years. This was a momentous decision, for Mazarin was to act as first minister of the crown and mentor to his godson Louis XIV for close on twenty years. Whether by coincidence or not, it was at this moment that he decided to assemble a library in his *hôtel* in Paris. Several motives prompted this resolve. He had always taken a keen interest in literature and the arts. While he was still Cavaliere Giulio Mazarini he already possessed books bound and decorated with his arms, and his Roman palace on the Quirinal Hill housed a library of more than 5,000 volumes. In this and many other ways Mazarin was fired with the desire to imitate Richelieu who had collected a great variety of art treasures in his different residences and had himself assembled an important library. It is also likely that Mazarin was familiar and in sympathy with the opinion that the scholar Gabriel Naudé had expressed some years before in his 'Advis pour dresser une bibliothèque', the first modern treatise on establishing a library *that there was no more honourable intention, certain to win great recognition from the people, than to acquire fine, magnificent libraries and thereafter to grant and devote them to the use of the public.* This objective was to be accomplished step by step.

To achieve it Mazarin sought the advice of Naudé, who had just returned to France after working as librarian in Rome for twelve years to Cardinal Bagni, friend and protector of Mazarin. Naudé devoted himself whole-heartedly to this task. He combed bookshops and second-hand shops in Paris, purchased whole libraries such as that of Canon Jean des Cordes who, on his death, left more than 6,000 volumes, and covered the whole of Europe in search of suitable material from Italy to England including Germany, Belgium

and the Netherlands. He was justified in writing some years later that he thought of the Cardinal's library as his daughter, such care had he lavished upon it. His ambition was to create a comprehensive library, covering all branches of human knowledge where anyone could find whatever he required – as in Seneca's meadow. He accomplished that in a few years when, after 1649, Mazarin's library comprised 40,000 volumes covering religion and the law, philosophy, the humanities, history, mathematics, natural sciences and medicine – omitting nothing. Naudé can be credited with collecting everything of importance which had been produced during almost two centuries since the invention of printing, beginning with a copy of the *Gutenberg Bible*. This was the first of a series of more than two hundred bibles, printed in every language, of which Naudé was particularly proud. Moreover, he was not content to collect only printed books; the library also included, alongside portfolios of prints and maps, several thousand manuscripts not only in Latin, Greek, French and Italian but in other languages – Hebrew, Syriac, Arabic, Turkish and even Icelandic.

Mazarin himself, who keenly followed the progress of his library, took steps to enrich it by asking his correspondents to send him rare books and manuscripts which they came across. He wrote to the Comte de Rantzau who was conducting military operations in Germany: *If, by good fortune, you acquire printed books or manuscripts, as happens in war, I beg you to take possession of them on my behalf and to send me the address so that they may be brought here where I am making an important library.* Another rich source consisted of books presented to Mazarin sometimes by prominent personages such as the Queen Mother or the Queen of Poland and, more often, of the numerous publications dedicated to him. Among these were plays and other works by great writers and scholars like Pierre and Thomas Corneille, Chapelain, Niceron alongside a host of unknown authors of all kinds singing the praises of Mazarin in verse and prose in French, Latin and Italian to w n some favour from him. In the same way as Richelieu encouraged the founding of the Royal printing press at the Louvre, now the State press (Mazarin acquired all the works printed on special paper and bound in red leather), Mazarin furthered several publishing projects. The most famous is the polyglot Bible (Hebrew, Samaritan, Chaldean, Greek, Syriac, Latin and Arabic) of Guy-Michel Le Jay which consisted of at least ten folios which appeared in 1645.

Naudé was primarily concerned with the content of the books and did not wish to spend large amounts on rebinding; he was therefore prepared to have them recovered in plain calf or parchment. The library nevertheless contains some sumptuous bindings, mostly of books which had been presented or dedicated to Mazarin. Of red morocco for the most part,

(Left)
Hebrew Bible, manuscript illuminated in Portugal in the fifteenth century. Bibliothèque nationale, Hebrew manuscript 15.

(Below)
Sebastian Mamerot, 'Les passages d'Outremer'. French manuscript of the second half of the fifteenth century; illumination attributed to Jean Colombe. Bibliothèque nationale, French manuscript 5594.

Maledicta terra in opere tuo, in laboribus comedes cunctis diebus vitæ tuæ, donec reuertaris &c.

GENESIS III

Mauldicte en ton labeur la terre.
En labeur ta uie useras,
Iusques que la Mort te soubterre.
Toy pouldre en pouldre tourneras.

C ij

(Far left, above)
Images and illustrated faces of death, Lyon, Melchior and Gaspard Trechsel, 1538, coloured engravings after the drawings of Holbein the Younger. Bibliothèque Mazarine, Rés. Maz. 12165.

(Centre, above)
Inset portrait of Mazarin.
Bibliothèque nationale, MS. Latin 1172, fol. 2.

(Far left, below)
'Imago cardinalis Julii Mazarini', calligraphy of the text by Nicholas Jarry, 1658.
Bibliothèque Mazarine, MS. 2211.

(Centre, below)
Binding in embroidered material decorated with the arms of Mazarin.
Bibliothèque Mazarine, Rés. 3545A.

(Left)
Binding decorated with stars and fasces, devices from the arms of Mazarin.
Bibliothèque Mazarine, Rés. Maz. 10807A.

(Left, below)
Binding in red morocco with the arms of Mazarin inlaid in green morocco, stippled decoration in particular with a tool known as à la petite tête.
Bibliothèque Mazarine, Rés. Maz. 12165.

(Below)
Back cover of the same binding (12), inlaid leather in stippled decoration.
Bibliothèque Mazarine, Rés. Maz. 12165.

they are tooled and decorated in gilt filigree work and stamped with the Cardinal's arms. They can be attributed to the best bookbinders of the period in France whose anonymity has not yet been completely penetrated, despite the research of specialists in the history of binding. But such books are on the list of treasures of this library which Naudé established in 1652, each one of which would have been a source of great pride to contemporary book-lovers.

These treasures deserved an equally distinguished home. Mazarin therefore commissioned the architect Le Muet to add an enormous building to the *Hôtel Tubeuf* which was his residence. The ground floor of the new building housed the stables and the first floor was devoted to the library. It consisted principally of a vast gallery, with eight windows, 58 metres long, 8 metres wide and 10 metres high with a barrel vault roof. The walls were panelled with shelving interspersed with fifty-four fluted oak columns in the Corinthian style. A balcony enclosed by a wrought-iron rail, accessible from four corner staircases, served the highest shelves. Motifs from the Cardinal's arms (stars and fasces) were carved on the panels, whilst bands of green serge fixed to the edge of the shelves with gilt nails served as a protection for the edges of the books from the dust and added to the decorative effect of the room. In this design Le Muet was acting in accordance with the directions by Naudé in his 'Advis pour dresser une bibliothèque'. The result won general admiration in France and abroad to the extent that the King of Denmark, Frederick III, had a record compiled, still preserved in Copenhagen, with the object of creating a similar library for himself.

Mazarin did not reserve the library entirely for his own use but, as Naudé had recommended, decided it would be open to the public one day a week, thereby starting the first public library in Paris. This innovation was highly successful. Renaudot wrote in his *Gazette* in January 1644 that *all the scholars and interested persons flock every Thursday from morning to night to consult the books of his beautiful library*. Elsewhere Naudé speaks of 80 to 100 people on the opening day. Scholars such as Gassendi, Père Mersenne, Guy Patin, Pierre Dupuy and Ismaël Boulliau could be found there. Naudé described by one of his contemporaries as *a living library in himself* responded eagerly to their interest and informed them of his latest acquisitions.

Unhappily, it was not long before this fine achievement was completely destroyed. During the troubles of the Fronde Mazarin

(Right)
The reading room of the Bibliothèque Mazarine.

(Below)
The Library of Mazarin.
The seventeenth-century building.
Copenhagen Library.

was forced to flee from Paris leaving his library in charge of the faithful Naudé. For three years Naudé fulfilled this difficult task with the utmost devotion, but he could not prevent the sale by auction ordered by the Parliament of Paris in January 1652. He had, however, warned the Parliament against this course, bravely writing that *the destruction of this library will be much more carefully noted in all the histories and records than the capture and sack of Constantinople.* Naudé tried to limit the disaster by bidding himself for certain categories of books, such as those on medicine, and by concealing the most valuable. But, completely discouraged, he resigned his post and accepted an offer from Queen Christina of Sweden, who had been trying to entice him to her country. This was an unhappy venture, however, and Naudé died on 29 July 1653 when he had just returned to France.

Meanwhile the position of Mazarin had fortunately improved. He returned to Paris in February 1653 more powerful than ever and acclaimed by those who had vilified him a year earlier. One of his first tasks was to recreate his library with the help of a new librarian, François de La Poterie, who was astute enough to persuade buyers at the sale of 1652, whether book dealers or individuals, to return the books they had purchased. Queen Christina, who had bought all the manuscripts, promptly sent them back. La Poterie negotiated with the heirs of Naudé for the purchase of his private library which was rich in books and manuscripts. By the end of 1654 Mazarin's library contained more than 10,000 books and 30,000 in 1661. Every Thursday it was once more used by the public for research and once again became one of the sights of Paris. An account has been preserved of a visit, in September 1660, by the Court at a reception held by Mazarin in his house during the festivities to celebrate the official entry to Paris of Louis XIV with his wife, Maria Theresa of Austria.

Mazarin, wearied by constant work, felt his strength failing. He did not wish his library to run the risk of being dispersed when he died. For this reason, in his will drawn up on 7 March 1661, he allocated it to the college which he founded at the same time. The college, named Collège Mazarin or Collège des Quatre Nations, was soon built on the left bank of the Seine, opposite the Louvre, under the direction of the architects Louis Le Vau and François d'Orbay. The first floor of the building on the left was set aside for the library. From the Cardinal's residence were transported not only books but also panelling which was re-erected with the necessary modifications on the new site. The library arrived, however, somewhat depleted as Louis XIV, on the advice of Colbert, retained for the Royal library several thousand rare books and all the manuscripts. Consequently a part of the old library belonging to Mazarin is today preserved in the Bibliothèque Nationale. The library once more opened its doors to the scholars of Paris at Easter 1689 and remained open to them twice a week. Since the Revolution it has been open every day, and indeed profited from that turmoil as it received books confiscated from the religious communities of Paris. These books fortunately completed the early collections without changing their character. Through the devotion of the keeper at that time, the Abbé Leblond, the library wing survived when the Collège des Quatre Nations disappeared in the upheavals of the Revolution.

Since the beginning of the nineteenth century the policy of the library has been to remain faithful to the wishes of its founder by welcoming scholars from all over the world and by placing at their disposal, with due precautions, the riches in its possession, in a most distinguished setting, which recent restoration has greatly enhanced.

Translated by Margaret Adams

David Freedman

CHINESE PORCELAIN

A major selling exhibition in London

Chinese blue and white porcelain is enjoying something of a boom on the international art market. Rising saleroom prices for fine quality items continue to mirror its increasing popularity and items of the best quality in perfect condition of no matter what period are becoming ever harder to find. Reflecting the world wide interest in this field The Oriental Ceramic Society of Hong Kong is planning a major exhibition of Chinese blue and white for early next year and the firm of S. Marchant and Son is mounting an important exhibition during this month entitled 'Chinese Blue and White – Wan Li to K'ang Hsi' to celebrate the extension and refurbishing of their Kensington gallery.

The aim of the organisers of the London exhibition is to present to the public a selection of items for sale from the second half of the sixteenth century until the first years of the eighteenth century, a period which probably saw more changes in the manufacture of Chinese porcelain than any other. The 82 exhibits range in price from a few hundred to several thousand pounds, and an important feature is that except for one or two great rarities, all are in perfect condition, the result of at least 4 years searching in many parts of the world.

The reign of Wan Li (3573-1619) towards the end of the Ming dynasty saw the arrival of the first important wave of European traders, who came under the auspices of the various East India companies, at first principally the Portuguese and the Dutch, who, though mistrusted by the Chinese, were nonetheless welcomed for the opportunities they presented to the Chinese porcelain industry. The first bulk exports to Europe seem to have been the 'Kraak wares'. These were mainly bowls and dishes of various sizes painted with a panelled decoration of birds, flowers and less commonly figures or animals, ranging in quality from the highly refined to the very poor. The dish (3) is an outstanding example of this type, using the typical formula of a central circular panel containing the main design, within a broad panelled border, in this

(Right)
1: A massive yen-yen vase painted on the lower section with a continuous mountainous village scene of fishermen in a boat and people at various pursuits, the upper section with mountainous river scene, K'ang Hsi, 1662-1722.
Height: 76.5 cm.

(Left)
2: One of a pair of bowls each painted with eight lotus flowerheads and scrolling foliage, a single bloom and foliage in the well of the interior, six-character mark of K'ang Hsi within a double ring and of the period.
Diameter: 41.8 cm.

case of mainly rural characters interspersed with floral motifs.

Many wares were of course also being manufactured for the home market. These were broadly divided into two categories, those items made for Imperial use and those made for general use. Although pieces with the mark of the Emperor are usually considered in the former category, it is by no means certain that this is exclusively so, and it is not until the end of the reign of K'ang Hsi, with a reorganisation of the kilns, that a division can be clearly defined. The exhibition contains a very fine bowl (No. 1) decorated with the 'Eight Immortals' and Shou Lao, with the mark of Wan Li, which by its fine quality may be assumed for Imperial use, and by way of comparison a small jar (No. 32), also with the Emperor's mark, of second quality produced undoubtedly for lesser markets. In principle, only the best was destined for the emperor, but that is not to say that fine wares were not produced for the home market generally. (5) is an example of a very fine vase with no Emperor's mark, superbly potted and vigorously painted. Another item undoubtedly for local use is the unusual vase (No. 37) in the exhibition, made in the traditional form of a bronze *tsun*.

Another important market for the late Ming porcelain industry was Japan and the Middle East. There is little doubt that large quantities of Kraak wares were destined for Japan, and the sixteenth-century kendi (7) was probably made for Persia. This item, probably a smoking vessel, is a magnificent example of sixteenth-century porcelain painting. Exports to Japan continued unabated into the reign of the next emperor T'ien Ch'i (1621-27), when a type or ware called *Ko-Sometsuke* became popular. These were usually small dishes, sometimes other forms, coarsely made and with very freely painted designs. The exhibition contains a good selection of these pieces, not often found in quantity in Europe. Among the most interesting is the pair of sweetmeat dishes in the form of horses (No. 12), and the delightful dish (4)

(Right)
3: Ming Kraak dish painted in the centre with a mounted warrior galloping away from three figures in a rocky landscape within a panelled border of fisherman, farmer, game hunter and scholar interspersed with panels of tulips, chrysanthemums and pomegranates, Wan Li.
Diameter: 47.6 cm.

(Below)
4: Plate painted with fishermen in three boats in a mountainous river scene, with three fish, clouds and blossom in underglaze copper red, within a border of precious objects, T'ien Ch'i.
Diameter: 20.2 cm.
This piece was probably made for the Japanese market.

(Right)
[illegible] *slender neck with garlic top painted all over with lotus flowerheads and scrolling foliage, Wan Li.*
Height: 33 cm.

(Far right)
6: Celadon ground baluster-shaped vase painted in underglaze blue and touches of copper red on a raised white slip with birds in flight and perched on a blossoming prunus tree, double ring on the base, K'ang Hsi.
Height: 42.5 cm.

painted not only in blue but also the very rare copper red, which the Chinese found so difficult to use successfully. Another item for the Japanese market from the early part of the seventeenth century is the square ewer and cover (8). Such upright forms are of the greatest rarity.

The second quarter of the seventeenth century heralded some 3 decades of political turmoil in China, the era generally known as the Transitional period, during which the Ming dynasty was replaced by the Ch'ing. One would have thought that such a time of political uncertainty would have adversely affected porcelain manufacture. However, the opposite seems to have occurred, and there appears to have been what one might almost describe as a 'renaissance' of porcelain painting. It had been the custom of the Ming Emperors to bring the kilns under their patronage, with the result that innovation was very slow and emphasis was – though not exclusively – on traditional designs and forms. The absence of these restraints allowed the potters and painters the freedom to experiment, and to reflect the current interest in story-telling and nature. Several pieces in the exhibition represent these new trends, not least the magnificent dated (1636) brushpot (No. 10), which shows a group of fishermen in boats drinking and making music. A small dish (No. 49) depicts nothing but a charming little hare by rockwork, and several items show how landscapes take on a new grandeur and importance in the decoration.

The advent of the reign of K'ang Hsi in 1662 brought with it renewed imperial patronage. Again pieces were made for Imperial use and these generally bear the mark of the emperor. As of the reign of Wan Li, K'ang Hsi marked seventeenth-century wares are often indistinguishable by quality from unmarked wares and it is another whether they were made for the Emperor [illegible] The large part of marked [illegible] sold [illegible] been ma[illegible]

(Right)
7: Ming Kendi painted on one side with a bird perched on rockwork amongst peonies and on the other with a similar scene amongst peonies, Wan Li.
Height: 18 cm.

(Far right)
8: Square ewer and cover painted on alternate panels with boys at play in a garden and mountainous river landscapes, second quarter of the seventeenth century.
Height: 24.2 cm.
This piece was probably made for the Japanese market.

quality of production and the subject matter of the painting, but the bowl No. 58 in the exhibition, also of very high quality and with the Imperial mark, is so similar to bowls without the mark found in profusion in Europe that one must question whether or not it is for Imperial use. Towards the end of the reign, the kilns became better organised, and Imperial wares became very refined and thus easily identifiable. Two fine examples are the dragon bowl (No. 21) and the wave bowl (No. 22) both of which reach the highest standards of early eighteenth-century porcelain manufacture.

The distinction between wares made for the home and export markets is often equally unclear at this period. The magnificent yen-yen vase (1) was probably made for the European market, which was hungry for massive pieces to decorate princely palaces. The decoration, while continuing the Transitional painters' tradition of extensive and immense landscapes, nonetheless seemed to have a distinctive rather more rigid stylisation. The colour of this piece is the finest luminous blue, for which the best pieces in the K'ang Hsi period are noted. The vase (6) is also probably for export. It is a fine example of innovation, a rare type which is painted in underglaze blue on a white slip, all on a pale green ground with touches of underglaze red.

Pieces in the exhibition undoubtedly for export are the tray (No. 81) made in the form of a Rouen faïence original and the outstanding dish (No. 19) painted with European musicians copied from a French print. The exhibition also includes several K'ang Hsi pieces made for the home market.

The exhibition opens on 13 July to 23 July

Catalogue consisting of 94 pages, 20 of which are in colour, are available for £8 plus £1 p. postage in the UK (£2 overseas postage) from S. Marchant and Son, 120 Southampton Chancery Street, London WC1 [illegible] 01 [illegible] 5319.

(Below)
1: John Constable. Flatford Lock and Mill, [illegible] *inches*
Private Collection.
This hitherto unpublished sketch may be added to the four closely related oil-sketches known of the subject, all prepatory studies for a picture Constable is believed to have exhibited in 1812. The new version shows a barge waiting to pass through the lock on its way up river. As far as Flatford the Stour was partially tidal (the mill below, Brantham, being a tidal mill), and barges would sometimes have to wait here for an incoming tide to take them over the shallows below the lock.
(Right)
2: John Constable. Flatford Mill from the Lock, *oil on canvas, inscribed on stretcher,* 'E.B. *[i.e. East Bergholt]* 1810 or 1811 J. Constable'. *10 × 12 inches.*
Henry E. Huntington Library and Art Gallery, San Marino, California.
The haycocks to be seen on the right-hand side of this brilliant, if somewhat sombre-coloured open-air study, establish the time of year in which it was painted. 1811 is the more likely of the two dates inscribed on the back of the stretcher.

Ian Fleming-Williams

JOHN CONSTABLE AT FLATFORD

Following the discovery of the painting of Brightwell Church and Village in last month's issue, two more oil sketches by Constable have come to light, preparatory work for one of his most famous paintings, A Water-mill, *exhibited at the Royal Academy in 1812.*

It is an encouraging feature of present-day Constable studies that quite a number of unrecorded or 'lost' works by him are coming to light. Some of these are adding significantly to our knowledge of his art. *Brightwell Church and Village*, a documented but hitherto untraced painting was published in the June issue of *The Connoisseur*. Now we have two more oils – sketches this time – one totally unknown, the other until quite recently only familiar from an illustration in a Parke Bernet sale catalogue of 1933, but at the time of writing scheduled for sale in May of this year by Sotheby Parke Bernet.

The first, *Flatford Lock and Mill* (1), a view looking downstream, increases the number of closely related oil-sketches we have of the subject to five. All appear to be preparatory studies for a picture Constable completed and is thought to have exhibited at the Royal Academy in 1812 as *A Water-mill*. The second sketch, *A Barge below Flatford Mill* (4), was taken from the other bank looking in the opposite direction. Both feature the traffic on the Stour, the handling and passage of barges up- and down-river.

This was the theme Constable chose more often than any other for his big Academy pictures, and it was very natural that he should have done so. Always he preferred to paint what he knew, most of all what he knew and understood best, and there was nothing he knew better than the river and its life.

The canalised Stour and its traffic had been the concern of his family for three generations. His father (who had inherited Flatford Mill), and four of his uncles were Commissioners, canal-users and owners of river rights, who managed the river for its proprietors – collectively, The Stour Navigation Company. As a leading Commissioner, his father had attended the meetings at Nayland that dealt with the Company's business for thirty years or more. His younger brother, Abram, succeeded, and as a Commissioner also attended the meetings for many years. On several occasions Abram was there to protest at the neglect and poor conditions of the river-banks and at the dilapidated state of Flatford and Dedham locks. It was to register a similar complaint, this time about tow-paths on the sea-wall, shoals, river-banks at Dedham, and the need for the repair of the Float Jump (later, to be the subject of *The Leaping Horse*), that Constable had himself appeared before the Commissioners in 1808, presumably as proxy for his father.

In a well-known passage from one of his letters, Constable said he painted best what he called his own places: *I associate my 'careless boyhood'*, he went on, *to all that lies on the banks of the Stour. They made me a painter (& I am grateful), that is I often thought of pictures of them before I ever touched a pencil.* We can imagine him dreaming thus as a schoolboy in class or when returning from school along the towpaths, and even perhaps as a youth when penmanship in his father's counting-house palled, but it would be a mistake to think of him only thus. Constable's pictures are as well made as were, we may

(Left)
3: John Constable. Flatford Mill from the Lock, *oil on canvas laid on board, 6 × 8¼ inches. Private Collection.*
This is the only one of the five views to be taken from the north side of the lock. The cattle visible through the trees on the right suggest that it was painted after (but perhaps soon after) the Huntington study (2), for the meadow would not have been grazed before the hay was in.

(Left, below)
4: John Constable. A barge below Flatford Lock, *oil on canvas, 7¾ ×12¼ inches. Copyright: Sotheby Parke Bernet, Inc., New York.*
Though undated, this unusual view of the lock at Flatford has much in common with the small group of open-air sketches Constable painted in 1810. In the middle distance are to be seen the trees depicted so often in Constable's drawings and paintings of Flatford.

(Below)
5: John Constable. View on the Stour, *pencil, 3³⁄₁₆ × 4½ inches. Victoria and Albert Museum, London.*
This is one of the three drawings Constable made from this view-point in his 1814 sketchbook. Though probably drawn on the spot, they are plainly compositional studies.

feel quite sure, his father's barges, and in addition to the imaginative fire, a good deal of plain commonsense and hard practical ingenuity went into their making. The five sketches, of which the newly-discovered *Flatford Lock and Mill* is almost certainly the earliest, show him engaged in the business of collecting material for a picture, in this case for the first of his larger river-scenes.

All but one of the studies are viewed from the same spot just above the lock on the south bank. In each we see a lock-keeper or boatman at the winch on one of the lock-gates. In the new sketch he appears to be emptying the lock for the barge waiting downstream. Between this study and the next two, those belonging to the Royal Academy and the Henry E. Huntington Library and Art Gallery (2), there are appreciable differences. For following the development of the composition perhaps the most important of these is the 'pan' to the right, a shift that brings into view the right-hand line of trees and the hayfield beyond. The fourth study (3), a privately owned sketch, is taken from the other side of the lock, on the north bank, a change of view-point that brings the mill and the mill-house back into view again. Here a barge is again in sight, this time moored further down on the opposite bank. The last, the most schematic of the studies, the Victoria and Albert Museum's *Flatford Mill from a Lock on the Stour*, is the only one of the five to include both the mill on the left and part of the distant hayfield beyond the trees on the extreme right, that is, to represent the complete composition.

The sketches have been taken in this order as there are fairly good reasons for believing Constable painted them thus: the new *Flatford Lock* some time before the others, perhaps even a year or more; the next three in close succession – two during haymaking, the third shortly after; and the last, composed of elements from all four of the out-door studies, back in his studio.

Having worked out his composition, Constable appears to have found it necessary to make only a few alterations when it came to the final picture. Possibly in an attempt to invoke something of the timeless air to be found in the then most admired form of landscape, the historic, most of the changes concern the representation of movement and effect. The figure in the foreground winching open the 'paddles' of the lock-gate was replaced by a youthful angler a little to the right leaning indolently against one of the timbers. Instead of a moment in the harvesting of the hay, only one or two somewhat noncommittal figures were painted in the distant field. The barge, no longer required in the waiting position, was placed downstream where Constable had noted one moored in the last of the open-air studies (3). A light was chosen less committed to a particular time of day, and in mood there was even a partial return to the first of the sketches, the tranquil *Flatford Lock and Mill* (1).

The three more similar open-air studies were probably done in the summer of 1811 when Constable is known to have painted Flatford Mill from the lock. This makes 1810 the most likely date for the first of the new sketches (1). By a curious chance, this also appears to be a likely year for the second, the rediscovered *A Barge below Flatford Lock* (4). Both are painted in comparatively simple broad areas of colour. In both we find examples of the sharp economy of touch – in places resembling Canaletto's, seen large – that Constable used at this time. They are also linked topographically, in each there being in sight the place from which the other was painted.

From *Flatford Lock and Mill* (1), by various stages, as we have seen, Constable finally arrived at and completed a final painting, the picture he is thought to have exhibited in 1812. It appears that at one time he also had thoughts of painting a picture based on this second oil-sketch. In the little pocket sketchbook he carried around with him during the summer of 1814 there are three full-page drawings of the subject. Though undoubtedly drawn on the spot, all are of the scene composed as for a picture, with a foreground framing the river, the lock and the meadows beyond. But for some reason the idea did not develop. Constable generally liked to portray an incident of some sort in his landscapes. Not long after, and only a short distance down river, he found just the sort of subject he wanted, the ferrying of a tow-horse across from one bank to the other, and with this as his *raison d'être* painted the first of his great six-foot pictures, *The White Horse*. In the drawing (5) we see him trying out the idea of a barge with its tow-horse on this stretch of the river, but even with additional figures on the nearer bank it apparently did not satisfy him. Possibly the original sketch (4) was too complete a statement and the event too slight in content to be developed.

Lynne Thornton

PAIN POILANE

The Poilanes are no ordinary Parisian bakers. They have become so successful in making the traditional chewy sourdough cottage loaf *chic* that their name has become associated with this kind of bread. When, in the 1930s, Pierre Poilane took over 8 rue du Cherche Midi, a bakery since 1790, the cottage loaf was still everyday food. Gradually the long, white, crusty loaf, the *baguette*, once labelled 'fantasy' bread, took over the market and became as typically French as garlic, Gauloises and good wine. As one by one other bakers converted to electric ovens, Poilane built up a clientèle of pre-ecologist fans of natural foods. In the basement of rue du Cherche Midi, originally the crypt of a twelfth-century convent, the wood-fired ovens are kept alight day and night. The heat is so great that the bakers, working eight-hour shifts, wear only shorts, their skin and hair white from the flour. The old methods of baking give the bread distinctive taste and smell.

Queues form in front of the shop (*Pravda* even published a photograph to show how short of bread the Parisians were!) and *pain Poilane* can be found in restaurants, hotels,

(Left)
Pierre and Lionel Poilane.
Behind them are some of their collection of paintings on the theme of bread.

(Right)
Artistic bread: candelabrum, birdcage, and loaves decorated in relief with grapes and corn ears.

bistros and street markets all over Paris. Twice a week bread made in their five ovens in Clamart, on the outskirts of the city, is sent to New York and Tokyo. Besides the *petits pains* stuffed with raisins or nuts, and the plain *miche* with a slashed top, the Poilanes make a round loaf decorated in relief with grapes and corn ears, which looks so attractive that one can hardly bear to eat it.

When Pierre Poilane, dressed, as he has always done, in a basque béret and grey workman's overalls, was just the local baker, artists in this still village-like part of Paris on the Rive Gauche would give him a picture (of a cottage-loaf, naturally) to pay for their bread. He began to commission these paintings until he had built up quite a collection. His son, Lionel, who now runs the business, is passionately interested in bread as an art. He made the portrait of César in bread (dough swells like the plastic materials used by the sculptor), a sideboard and picture frames for Dali (who, like Man Ray, has used bread several times in his *sculptures-montages*), a tennis-racket for Chris Evert and a bâton for music-loving Danny Kaye. Lionel is particularly proud of his bread bird-cage. The idea is that the bird should eat its way out; the contained devours the container. Lionel has just created a giant loaf in plastic which is to be shown at the Centre Pompidou. It represents the amount of bread eaten by an average Frenchman in his lifetime; five tons' worth! On a smaller scale is Lionel's collection of amusingly-shaped Chinese cookies and breads which he brought back from his official visit to China last year. The Chinese wanted to know more about his traditional methods of baking, which not only requires a good deal of manual labour, but also saves on energy-consuming fuel.

Lionel Poilane, who has a large collection of books on bread, has just finished one of his own, to be published by Robert Laffont. It is called 'O le pain', an anagram of his name, and is about his family and the history of his profession.

Gillian Walkling

PAPIER MÂCHÉ

The term papier mâché *is generally associated with the brightly decorated furniture and small domestic objects produced in England in large quantities during the 1840s and 1850s. However, the origins of this once thriving industry lay in the last part of the eighteenth century and* papier mâché *as a medium for decorative ornament was not unknown in the seventeenth century.*

Despite its French name and its use in France during the second quarter of the seventeenth century, the invention of *papier mâché* is usually attributed to English manufacturers. Although its exact origin may be questioned, it was undoubtedly in England that the process was perfected. The term is further misleading as not all *papier mâché* was composed of mashed or pulped paper. The majority of nineteenth-century pieces were made from compressed layers of sheet paper, similar to French *carton pierre*.

In England it appears that *papier mâché* in the literal sense of the word was first used for decorative mouldings around the middle of the eighteenth century. Pulped paper was

mixed with various binding materials and dried in wooden moulds to the required shape. The resulting ornaments were primarily used as a replacement for intricate plasterwork or wood carvings on ceilings, walls, overmantels and mirror frames. By *c.* 1770 there were several well established *papier mâché* manufacturers, working mostly in the Midlands, who were experimenting with both pulped and sheet paper with a view to extending its use to objects other than architectural mouldings. The successful patent taken out by Henry Clay in Birmingham in 1772 for a heat-resisting paper strong enough to replace wood for the purpose of joinery work, laid the foundation for the diverse and inventive nineteenth-century *papier mâché* industry.

Henry Clay had been apprenticed to a tin-ware japanner, John Baskerville, who had established a tin-ware business in 1740. The links between the tin-ware or 'Pontypool' trade and *papier mâché* manufacture are strong, for not only was *papier mâché* lacquer decoration derived from the former, but many tin-ware producers, Baskerville amongst them, were first to experiment with paper panels as an alternative to metal as a base for japanned decoration. When Clay established his own business Baskerville was already well known for his paper-ware.

Clay's extremely tough paper widely increased the range of objects for which it could successfully be used. Sheets of paper made from cotton rags were pasted together with a mixture of glue and flour and hardened at a high temperature after immersion in linseed oil and spirits of tar. He advertised his product as suitable for *making in paper high varnished panels for coaches, all sorts of carriages and sedan chairs, and also panels for rooms, doors and cabins of ships, cabinets and bookcases, screens, chimney-pieces, tables, tea-trays and waiters*. Although trays proved to be his most profitable line, he is also recorded as supplying several pieces of superbly made and painted furniture to the Crown. When his patent expired in 1802 he moved his business to King Street in Covent Garden, London. After his death in 1812 his family carried on the business until the 1860s, but by this time large numbers of competitors had entered the field.

Clay's Birmingham factory was bought in 1816 by the partnership Jennens and Bettridge who became the most famous and certainly most prolific *papier mâché* manufacturers in this country. In 1825 they patented a method of ornamenting *papier mâché* with pearl shell and this form of decoration became characteristic of mid-Victorian pieces. As did the majority of makers, Jennens and Bettridge at first principally produced trays and other small objects, but after about 1840 they began to experiment with furniture. In 1851 they received the highest award for *papier mâché* goods at the Great Exhibition at the Crystal Palace. The Official Catalogue

(Left)
An unusual table of c. *1830, the frame decorated with applied panels of* papier mâché *with painted and mother-of-pearl designs. The slate top is similarly decorated. Dippervale Antiques Limited.*

(Below)
Spoon-back chair with a moulded papier mâché *back and wooden frame with painted and mother-of-pearl decoration,* c. *1850. Lennox Money Antiques.*

particularly drew attention to their furniture *. . . it is not many years since the limits of the trade were circumscribed to a tea-tray, but now we find articles of furniture, not only of a slight and ornamental character, such as ladies' work-tables or boxes, but of a more substantial kind, in chairs and sofas for the drawing-room, or the entire casings of pianofortes.*

As Clay had done in the previous century, Jennens and Bettridge employed leading artists and designers to decorate the more important of their products. They were appointed as Japanners to George IV, William IV and Queen Victoria and became well known throughout Europe. In 1851 a branch of their business is recorded in New York.

The decoration of *papier mâché* varies considerably in quality and design. Once an object had been fully constructed the entire piece was first lacquered and then passed on to the artists or decorators. Black was the almost universal colour for backgrounds, although dark red, blue, green or brown were occasionally used. Early pieces were usually decorated with gold ornament only, in the form of Neo-classical borders or Greek key patterns, laurel leaves and anthemions. Towards the turn of the century over-all decoration became more common, but both style, subject matter and method of application were largely dependent on individual firms or even the individual artists they employed. In many cases artists working for the Wolverhampton tin-ware industry were borrowed to decorate *papier mâché* ware and more famous artists employed for individual commissions.

Floral subjects were universal, individual flowers favoured by different painters. Large, full chrysanthemums appear on Clay's work; convolvulus and roses are associated with George Neville; lilies-of-the-valley with William Jackson and fern leaves with David Sargent. Similarly, brightly coloured parrots are thought to be the work of Thomas Hamson and peacocks were first introduced by a painter called Newman.

Copies of paintings by famous artists of landscapes and animal and figure subjects were common after *c.* 1895, usually surrounded by a gilt border. Circular or rectangular table snuff boxes were similarly decorated with landscape or portraits. Chinoiserie decoration, with Chinese figures,

(Below)
Papier mâché *inkstand with painted and gilt decoration,* c. *1850. Dippervale Antiques Limited.*

birds, pagodas and willow trees, were popularised after 1821 by an employee of Jennens and Bettridge, Joseph Booth. In 1816 an artist by the name of Davis introduced the use of variously tinted bronze powders for both figure and background subjects. In 1843 bronze powders mixed with oil colours were used with dramatic force for interiors of churches and other spacious buildings by the Wolverhampton artists, Frederick Perks.

Although the use of mother-of-pearl decoration is closely associated with the work of Jennens and Bettridge, Clay had included it in a patent in 1778. However pearl decoration rarely occurred before 1825 and was inlaid rather than embedded in the lacquer. Most of the pearl used came from Nautilus or Abalone shells. At first the patterns were either stamped out of thinly cut layers of shell with a sharp tool, or the pattern was carefully protected while the unwanted areas were dissolved in hydrochloric acid. The resulting rough edges were often disguised by a gilded outline. Later the shell was usually cut in larger geometric sections and covered with several layers of varnish. After drying, the varnish was scraped away to reveal the shell to the extent of the required pattern. This was then decorated with coloured varnishes, allowing the irridescent shell to show through. Mother-of-pearl decoration was chiefly used for floral decoration, but was also popular for the portrayal of historic buildings – Windsor or Warwick Castle, Tintern or Westminster Abbey, the Crystal Palace and the Tower of London were favourite subjects.

After *c.* 1845 the variety of decoration increased. Glass panels with painted and mother-of-pearl decoration affixed to the reverse side were made by Thomas Gibson; Benjamin Giles replaced shell decoration with coloured glass, stones or occasionally real gems; in Birmingham George Goodman replaced copies of oil paintings with coloured engravings, which were glued to the paper panels and protected by a thick varnish. After 1850 marbling, wood graining and painted decoration in imitation of brass and tortoiseshell Boulle work were also used. Geometric patterns or designs executed in gold only became common amongst better producers.

The range of objects for which *papier mâché* was used was extensive. Trays were univer-

(Below)
Plain black papier mâché *lap desk with ornate brass hinges decorated with red glass.* c. *1860. Katherine Williams Antiques.*

sally the most important line of production, closely followed by a wide variety of boxes or caskets of varying sizes and for many purposes – writing, sewing, jewellery and storage of matches, snuff or trinkets. Card, pencil and spectacle cases were also common, as were blotters, letter racks and inkstands. Of furniture tripod tip-up tables and small occasional chairs were most common, although cabinets, fire screens and music canterburies were also produced. The bases of tables and the legs and seat frames of chairs were sometimes of lacquered wood, the less vulnerable sections only being of solid *papier mâché*.

The majority of *papier mâché* producers were based in the Midlands, Birmingham and Wolverhampton in particular. A great deal of interchange of designs and ideas seems to have occurred between the various firms, some artists undertaking work for more than one employer. Many firms specialised in the manufacture of *papier mâché* blanks, ready-made articles which were then sold to decorators. Spiers and Son in Oxford were one of the firms who undertook decoration only.

During the nineteenth century several firms continued to specialise in the production of *papier mâché* architectural ornaments. Jackson and Sons, established in 1780, were the best known and in 1836 issued a pattern book, a 'Collection of Detached Enrichments, and various articles of taste and furniture, drawn from examples executed in composition ornament and improved papier-mâché'. Similar designs appeared in 1840 in Charles Frederick Bielefeld's 'Improved Papier Mâché'.

During the 1860s the popularity of *papier mâché* came to an abrupt end. As the numbers of producers had increased, the quality of construction and decoration had correspondingly declined. Jennens and Bettridge ceased production in 1864, closely followed by the majority of other manufacturers. Bettridge carried on alone for a further two years until the business was bought by M'Callum and Hodgson. Despite an almost total lack of demand after 1870, they remarkably survived until 1910.

(Right)
Papier mâché *album of* c. *1860, highly decorated with painted mother-of-pearl. Dippervale Antiques Limited.*

(Below)
Papier mâché *tray with gold and painted decoration on mother-of-pearl. The flowers, peacock and fountain were common decorative subjects for* papier mâché, c. *1850. Rocco d'Alessandro.*

Virginia Fitzroy

THE ARTS REVIEWED

(Below, left)
Study of a running youth for the frescoes at Villa Petraia, red chalk, 397 × 262 mm.

(Below, right)
Studies for Hylas, red chalk, 261 × 402 mm.
New exhibition rooms at Bowood House, Calne, Wiltshire

On 3 July Sotheby's sold an important group of one hundred and ninety-eight drawings by the Tuscan seventeenth-century painter Baldassare Franceschini, called Il Volterrano (1611-1689). This was the largest group of drawings by this artist to appear for sale since four volumes containing some four hundred drawings was sold at the Hôtel Drouot, Paris in 1922. Volterrano was born in Volterra, and moved early to Florence. Here he studied with the Florentine painter Giovanni da San Giovanni, whom he rapidly began to replace as Florence's leading frescoist – much to the latter's displeasure. In 1636, Don Lorenzo de' Medici commissioned him to fresco the courtyard of the Villa Petraia near Florence, with scenes from Medici history. In these large decorations, Volterrano far surpassed his Florentine contemporaries, and set the seal of success on his subsequent career. The commission was one of many from the Medici family, including frescoes in the Pitti Palace and altarpieces and other decorations in Florentine churches: many noble Florentine families such as the Gerini, the Niccolini and the Ridolfi regularly commissioned frescoes and easel pictures from Volterrano both for their palaces and for various Florentine churches. Despite the arrival in Florence of two of the leading Italian decorators of the peroid, Pietro da Cortona and Luca Giordano, Volterrano's reputation remainded high, although Cortona's Pitti Palace frescoes profoundly influenced his own style.

No study has ever been made of Volterrano's career either as a painter or as a draughtsman, and this group of drawings permits the first overall assessment of his development, since not only are many drawings connected with specific dated paintings, but the style of the drawings permits a dating to be established for certain previously undated works. Every conceivable aspect of Volterrano's multi-faceted career is covered by these drawings: the early frescoes at the Villa Petraia in a group including a superb study of a youth for *The triumphal return of the expedition against the Barbary pirates* studies for middle-period works such as the frescoes in Palazzo Duca di San Clemente, Palazzo Gherardesca and Palazzo Niccolini, and late frescoes like those in the SS. Annunziata – whose huge cupola Volterrano painted entirely by candlelight in 1681–3. Because of the certain dating of the Palazzo Duca di San Clemente fresco (*c.* 1650), it is now possible to date one of Volterrano's most sumptuous easel-paintings, the *Hylas* in the Staatsgalerie, Stuttgart, since studies for it appear on the *verso* of those for Palazzo San Clemente.

One of the most interesting aspects of the group is that it facilitates a stylistic analysis of the changes which took place in Volterrano's drawings as his career advanced. From the carefully finished studies for Petraia, he can be seen moving towards the much more advanced – and fully Baroque – style of his later period, as in a magnificent study for an *Allegory of the Glory of Louis XIV* sent to the French king and now at Versailles. In this spirited drawing, all the characteristics of Volterrano's finest manner are evident – constant rethinking of even the tiniest detail, excited flurries of tiny chalk-strokes combined with long, determined lines giving the composition immense weight. Sheets with studies in every medium convey Volterrrano's technical range, from simple red or black chalk studies in the Florentine tradition and others brilliantly retouched with white heightening, to chalk drawings elaborately reworked with pen and ink. Some of the most surprising and beautiful are the designs for decorative detail, metalwork, furniture and sculpture all of which place Volterrano at the apex of the Baroque tradition of all-round artist-designer.

Charles McCorquodale

Mondrian. Chrysanthemum,
c. *1909, watercolour, signed bottom left*
'Piet Mondrian',
69 × 26.5 cm.

Mondrian and the Hague School

The exhibition will be on show at the Whitworth Art Gallery, Manchester until 12 July 1980. Forty-six drawings by Mondrian between the years 1888 and 1914 and thirty-six drawings by members of the Hague School including nine drawings by his uncle Frits Mondrian have been selected by the Whitworth from the collections at the Gemeentemuseum. Mondrian did not begin his abstract painting until he went to Paris in 1912. He was an innovator: but as yet very little is known about his early development. The exhibition will then travel to Southampton Art Gallery from 19 July to 10 August, Birmingham City Museum and Art Gallery from 16 August to 21 September and The Castle Museum, Norwich from 27 September to 26 October.

The Royal Academy is holding the first major exhibition to be seen in Europe of the work of Andrew Wyeth. Two years ago his one-man exhibition at the Metropolitan Museum in New York drew an even greater following to his already well-known and much admired work, and it is extraordinary that he has not been properly exhibited in this country before now.

In 1950 a group exhibition entitled Symbolic Realism in American Painting (held at the Institute of Contemporary Arts in London), showed a small selection of Wyeth's paintings together with works by Cadmus, Tooker and French. Geoffrey Gorer's review in *The Listener* was patronising to the point of being dismissive:

Until recent years Americans appear to have been very little interested in the visual aspect of things. One of the reasons for this may be the American landscape, which is mostly featureless, monotonous, hostile and inhuman, compared with the varied and cultivated landscape of Western and Southern Europe. He continues by comparing the peculiar American-ness of these painters with the products of American Automobile Manufacturers – *in both there is superb technique.* The fine detail, the endless, exact observation of each hair and leaf, he admires, but that is all.

Thirty years later, and with some sixty tempera, watercolour, and dry brush works from which to judge, we will, hopefully, come to a more sensitive and generous conclusion.

The art of Andrew Wyeth defies the readily imposed label of Realism. Those who use it tend to qualify the term, at least. They speak of the artist as *a subjective realist,* a *rational Romantic,* or of *the dream of perspective* and *the magic reality* in his work. And he is placed firmly within the Transcendental Tradition established by Ralph Waldo Emerson.

Wyeth is a rural artist in a way that Andy Warhol is urban. Both men have created master images which tell more about rural and urban milieux of America than the work of any of their contemporaries. Rural art is inseparable from place, and Wyeth is so strongly connected to the two areas known to him since childhood, that he chooses only these as his subjects. Chadds Ford in the Brandyvine Valley, Pennsylvania, and Cushing in Maine, are entirely sign-posted by his paintings.

He describes the country life that he knows intimately. Objects like buckets, boots, cider barrels and half open doors belong to a coherent world of habitual rural usage. Each article has its place, everything is saturated with experience. The details and the textures of things acquire a psychological meaning which is emphasised when they take the place, in the picture, of the people who use them.

In the sharp focus of his country descriptions Wyeth resembles Thomas Hardy. Both are without irony, yet beneath the written and the painted surfaces there is *a nether world of darker meaning.* Leslie Fiedler finds in the tradition of American Realism a system of signs to be deciphered . . . *a literature of darkness and the grotesque in a land of light and affirmation.* The innocence of Andrew Wyeth's subjects is suitably misleading. One has to look beneath the surface to locate the tensions and moods in his work. The high horizons and oblique view points, the dry quality of his art, point to a feeling of strange detachment, to a silent dream world portrayed through realism.

He knew Christina Olson in Cushing for twenty years. In an upstairs room of her house unfinished paintings were left *to soak up the atmosphere* when he went home for the night. It is this atmosphere which now charges the walls hung with Wyeth's paintings in the Royal Academy, dried and preserved, ready for us to behold.

(Below)
Andrew Wyeth.
Grand Daughter, 1956,
dry brush, 23 × 17 inches,
Mr. and Mrs. Montgomery Collection;
The Royal Academy of Art, London.

(Bottom)
Andrew Wyeth, Wind from the Sea.
tempera, 28 × 35 inches.
Private Collection;
The Royal Academy of Art, London.

(Left, above)
Sir Joshua Reynolds (1723–1792).
Portrait of Mrs. Baldwin 55 × 43 inches.
This portrait was bought by the third Marquess of Lansdowne from the painter Thomas Phillips, who had acquired it from Reynolds' estate. It was exhibited at the Royal Academy in 1782; another version is in the Metropolitan Museum of Art, New York.

(Left, below)
One of the mid-sixteenth century Brussels tapestries showing Tomyris avenging her son's death by placing the decapitated head of Cyrus in a bowl of blood. The tapestry bears the signature of the weaver, Jan van Tingen; it is one of a pair bought by the present Earl of Shelburne.

New exhibition rooms at Bowood House, Calne, Wiltshire

This summer saw the beginning of a new development in country house opening. At Bowood, where the last war split the family inheritance and caused the demolition of the 'Big House', two years ago the owner, the Earl of Shelburne, began converting the stables to provide facilities for visitors and to expand the exhibition space where many objects are now shown for the first time. The effect is midway between a private museum and a suite of domestic rooms.

The Sculpture Gallery includes John Bell's *Dorothea*, so well known from parian copies, and the original *Distressed Mother* by Westmacott, better known through the copy in Westminster Abbey. The remnants of the sculpture collection from Lansdowne House are displayed with much newer exhibitions, two of the Cyrus tapestries from Wantage House. The imaginative costume setting includes architectural fittings from the 'Big House' contemporary with the exceptional suite made for the first Lord Lansdowne. The third room provides a rather fresh-looking Victorian display and an answer to the Viceroy Marquess' cry, *Where I shall put all my caskets, etc., when I get home, I don't know.* Admiral Lord Keith, a descendant of the fourth Marchioness, was also decked with gifts, rather more precious, and they are displayed with watercolours collected by the third Marquess and the present owner.

The new exhibition rooms supplement those which have been previously open at Bowood where the paintings by Reynolds, Gainsborough and Callcott only just outshine the fabulous clock by de Belle dated 1802.

Bowood is open every afternoon, except Mondays, between Easter and the end of September. *Hugh Belsey*

Western Zhou Dynasty,
ninth to eighth century BC.
Height: 21.5 cm.

An exhibition of ancient Chinese bronzes and gilt bronzes from the Wessen Collections, Sweden and others will be held at Eskenazi, Foxglove House, 166 Piccadilly, London from 11 July to 25 July. The collection was formed in the 1930s and 1940s. The highlight of the exhibition is an archaic bronze wine vessel which has a very rare shape and comes from Sun-hien. The other important bronze is a food vessel (ding) of the late Shang or early Zhou dynasty which is decorated with an intricate design of geometric lozenges centred with nipples and is supposed to have been excavated at Anyang. A Shang Dynasty dagger was also found at the same site; it is in surprisingly good condition with all the original turquoise inlay intact. The dagger was probably made for ceremonial use.

It is interesting to note that at the beginning of this century many Swedes were working in China on railways and other engineering projects and brought Chinese works of art back to Sweden. The bronzes and neolithic pots aroused great interest in Sweden and a number of Swedes began to seriously study and collect this unusual form of art since there was a supply and they were then relatively inexpensive.

Prize giving. An athlete is presented with tokens of victory: palm branches and fillets, or woollen ribbons, which were tied round the arms or legs. Scene from Athenian drinking cup, c. 500–475 BC.

'The Ancient Olympic Games' will be on show in the New Wing of the British Museum until 26 October 1989. In this exhibition painted vases, sculpture and jewellery all evoke events which took place at the games at Olympia, where competitors from all over the world competed for a crown from the sacred olive tree.

Dudmaston Hall, Shropshire.

Dudmaston Hall, the home of Sir George and Lady Labouchère which was given very generously by them to the National Trust last year, will be open to the public from 9 July 1980 on Wednesdays, and Thursdays by appointment (telephone: Upton Magna 649). The most interesting aspect of the house is the collection of modern paintings as it is rare for a country house to include a collection of twentieth-century paintings. There is also a good collection of English and Continental watercolours.

(Right)
Douglas Percy Bliss.
The Quarry, Mauchline, *1936, watercolour, 20 × 14 inches.*

From 1 July to 12 July 1980, a special retrospective exhibition of Bliss' watercolours, oils and woodcuts from the 1920s to the present day, will be on show at the Alpine Gallery, 74 South Audley Street, London W1.

BOOKS

Dated Chinese Antiquities 600–1650
By Sheila Riddell
256 pages, 195 illustrations, map
London: Faber and Faber
£17.50

In this book Mrs. Riddell has collected in convenient form a number of dated Chinese antiquities which she claims have been *rigorously scrutinized and accepted as contemporary in all areas of Chinese art.* In so doing Mrs. Riddell hopes . . . *that it may enable scholars, art historians and social scientists to assign to a specific period other works of art and artifacts, and even to date events which have so far been undateable and whose significance may not have been fully appreciated.* Moreover, she has sought *to portray the art of a country over a single period of time in widely seperated areas, using factual evidence supplied by contemporary inscriptions as a basis.* This is indeed a tall order and whether the author has achieved her aim only time will tell.

On occasions inscriptions have been accepted by scholars in the past at their face value because it has been believed that the Chinese would consider it to be unlucky deliberately to apply a fraudulent inscription. Unfortunately matters are not so simple. Not only are many inscribed pieces far from representative but stylistic and technical data, as the author is the first to admit, are often elusive. Moreover the Chinese have had a habit of adding dates to pieces *decades after they were made.*

Whilst Mrs. Riddell acknowledges that: *Careful excavation and scientific scrutiny are certainly important in determining a correct attribution and dating for a work of art, and equally its artistic qualities.* nevertheless in her opinion . . . *in the final analysis, it is only the object with a contemporary dated inscription that can be positively authenticated.*

The problem, however, is to decide whether an inscription is authentic. For her part Mrs. [illegible] Chinese literary sources [illegible] Yao Lun (English title [illegible] Connoisseurship,', Faber and Faber, London, 1971. Reviewed in *The Connoisseur,* January 1972) so ably translated by her former husband, the late Sir Percival David. Unfortunately such an approach has its dangers. Not only are Chinese literary sources notoriously vague but the Chinese language is difficult to translate with precision into English. Even so scholarly a translation as 'Chinese Connoisseurship' has not escaped criticism in this respect.

Before the Second World War much of the Chinese art which reached the West came from the random and widespread looting of tombs and was thus without provenance. Consequently Western scholars and connoisseurs had to rely on traditional Chinese scholarship and literary sources when seeking firm grounds for dating and stylistic criteria. Since 1949 all this has happily changed. Over the years since then the Peoples Republic of China has published a series of reports of controlled excavations carried out on the mainland. Moreover the Chinese Government's great exhibition 'The Genius of China', at Burlington House, 1973/4, and similar exhibitions in other Western countries, has been a revelation. Indeed, its impact rivalled that of the great Chinese Exhibition of 1936. Happily archaeology in China is in the ascendancy and the looting of tombs has ceased. Moreover the opening of China has given Western scholars and connoisseurs the opportunity to see for themselves recent archaeological evidence. Excavations have been many and range from the famous Han tombs at Man-ch'eng, Wu-wei and Mawangdui to the Ming Sung Sheng family group of tombs in Nanking. In addition, work along the great maritime trade routes between East and West, such as at Siraf in the Persian Gulf, at Quseir al-Qadim on the Red Sea, in East Africa, in the Maldives, in Ceylon, in Sumatra and in the Philippines, is gathering momentum and supplements the work being undertaken in China.

Inevitably Chinese literary sources unsupported by primary archaeological evidence are of doubtful value whilst stylistic analysis also has its dangers. Fortunately technical and scientific methods for tackling the problems of dating and attributation are also being developed to supplement the work of the archaeologists. Such methods include 'Carbon 14' and 'Thermoluminescence'. Moreover the late Paul Toller, with Dr. E. T. Hall of the Archaeological Research Laboratory at Oxford, has shown that the body of a pot may, on analysis, indicate whether it came from a northern or southern chinese kiln site. Such aids to dating cannot be ignored. No longer is it necessary to adopt the outlook of a certain seventeenth-century Chinese referred to by Mrs. Riddell. In his view apparently *lovers of ancient art work who can distinguish them and are not deceived by later imitations, have no reason for shame and may well be reckoned connoisseurs.* Today modern scientific aids, controlled excavations and scientific and archaeological reports are available to help both the scholar and connoisseur to reach their conclusions. Nevertheless there still remain many Chinese works of art which are notoriously difficult to date. Indeed almost daily new and unsuspected finds continue to be revealed, for such is the range and diversity of Chinese art over thousands of years.

In her survey Mrs. Riddell spans a thousand years from 600–1650 AD, from the Sui Dynasty to the end of the Ming. The main emphasis falls on Chinese ceramics to which five chapters are devoted and include a variety of wares from a 'Jar with Tiger' dated 823 AD to a blue and white Ming jar with figures, and a seated lohan with enamel, both of which are dated 1638 AD. The majority of dated ceramics, however, fall within the sixteenth- and the seventeenth-centuries. Whether the author has satisfactorily resolved the mystery of the *Ting yao* dish in the David Foundation inscribed '*Made by the Shu Family at Yung-ho in the Shao-hsing period*' (1131–63) is a matter of opinion. It would be interesting to see the results of an analysis of the body of this dish by the Toller method.

The other chapters are equally wide-ranging and stimulating and cover: objects in bronze and cloisonné, gold, silver, jade, sculpture, ink-stones and ink-cakes, lacquer and mother of pearl, wood, ivory and finally horn. Whilst simple, this form of presentation does not always make it easy to compare contemporary objects made of different materials. Not only are the inscribed pieces set against their historical background but the author enlivens her text with allusions to Chinese folklore and legend, to Emperors and their ladies, to Court officials, artists, craftsmen and scholars, thus providing a splendid anthology of China and her art spanning a thousand years.

This is an intriguing book which will be welcomed by all those interested in Chinese art. Its very reliance on Chinese literary sources gives it its fascination.

W.B.R. Neave-Hill

ENGLISH ARCHITECTURE
A Concise History
By David Watkin
216 pages, 309 illustrations
London: Thames and Hudson
£5.95

The Angel choir at Lincoln, says Mr. Watkin, has *a rippling lushness which brings it to the verge of the Decorated style.* The *great web of stone window tracery* at Exeter *points forward to the Decorated future.* The large windows of the chapter house at Wells *have tracery verging on the Decorated.* Well! If all these are not Decorated – and every other architectural book tells us that they *are* – what is? The answer is that, as everyone knows, there are two phases of Decorated architecture, the Geometrical and the Flowing, and Mr. Watkin, without saying so specifically, confines the term to the latter. But, however much one might wish to do so, it really is rather too late in the day to try to rewrite Rickman. The implied attempt only confuses.

I mention this first because it is the one serious criticism to be made of a book which is in other respects not only admirable but a remarkable feat of compression. The whole outline of our architecture is here, from Anglo-Saxon churches to the new British Library designed in 1977. There are plenty of lively subjective judgements and they seem to me to be almost without exception sound.

What gives English architecture its distinguished character? First, perhaps, a love of linear composition and of small scale surface patterning in contrast to the monumental sculptural quality of many continental buildings. This not only pervades our late-Norman and our Gothic but is also characteristic of Inigo Jones, James Gibbs (think of St. Mary-le-Strand), Chambers (Somerset House) and nearly all Victorian architecture. It means that the contemplation of surfaces is one of the special delights offered by many English buildings, enhanced by the exceptional beauty of some of our stone, brick, tiles and oak woodwork. It also involves some sacrifice of grandeur.

Another recurrent English theme is a love of the Picturesque. Mr. Watkin refers, for instance, to *the long and colourful chain of sham castles, lasting for three centuries, from Bolsover to Castle Drogo.* (In fact, surely, it was for five centuries, starting with Tattershall and Herstmonceux). But this is but one aspect of an all-pervasive approach: *this kind of deceptively casual architecture, carefully related to the natural setting, is one of the great English contributions to European architecture.* It is totally different from the intellectual, often doctrinaire stance of the French, to whom nevertheless we had owed so much in the Middle Ages, before their ideas crystallised and hardened. In France the country houses of Lutyens, for example, would have been an impossibility.

The freshest part of this book is concerned with the last century and a half. Mr. Watkin's treatment of Victorian and Edwardian buildings is right on the target. I enjoyed also the analogy between the Modern Movement and Burlington's neo-Palladianism: both are seen as perched on high moral horses, 'pure', humourless, intolerant – and therefore basically un-English.

Although I noted a fair sprinkling of small mistakes, some at least of which look like careless proof-reading, the 'mechanics' of the book are excellent: a good index, the dates of every architect scrupulously inserted, and the three-hundred-odd illustrations, although often small, almost always very clear and on exactly the right page. *Every generation needs its own history or architecture,* observe the publishers. With the one important proviso indicated in my first paragraph, David Watkin, at the age of thirty-eight, has written just the book for this one.

Alec Clifton-Taylor

ROGER FRY: ART AND LIFE
By Frances Spalding
304 pages, 97 illustrations
London: Paul Elek, Granada Publishing
£9.95

Roger Fry's importance as a critic has been somewhat by-passed in accounts of the art of this century. The recent Post-Impressionists exhibition at the Royal Academy remembered him for his part in introducing the work of Cézanne, Matisse, Van Gogh, Gauguin, Derain, Picasso and others to the British public through the two exhibitions he organised in London in 1910 and 1912, but discussions of the subsequent landmarks in twentieth-century painting seldom cite Fry as an authority. While Frances Spalding's light-handed and sensitive account of his aesthetics reveals why this should be so, her book also shows us how much of value we have been missing.

Roger Fry's involvement with aesthetics came hand-in-hand with his passionate desire to be a painter. His striving to succeed on canvas led him to consider what qualities art should best be concerned with; each failure to reach the heights in his own painting led to an informed humility in his writings which fills them with an unmistakeable integrity. His studies of art, however, led him to a particular selection of the artists whom he admired, finding in their work a distinctive tradition of values. His own painting, at various times, displayed the influence of Poussin, Claude Lorrain, Turner, Cézanne and Sisley; abstraction and Surrealism, however, were all but anathema. While his aesthetics found no place for these new developments in art, subsequent commentators on modern art had little room for Fry's theories.

If memories are vague about exactly what Fry's theories were, it is because he never used the framework of a dogmatic system into which his experience of art had to be painstakingly fitted. If he used conceptual tags they were merely *exploratory tools* to be discarded when they had provoked sufficient discussion. As he wrote in 1928: *One runs a theory as long as one can and then too many difficulties in its application – too many strained explanations accumulate and you have to break the mould and start afresh.* Virginia Woolf, in her 1940 biography of Fry, recounts how, when lecturing at the Queen's Hall in London, he would pause, baffled, in front of one of his own slides and admit that he was incapable of analysing just what the marvel of this painting was. In all his writings Fry was aware that he was attempting to get some way towards explaining and clarifying the unutterable, the unclassifiable, with the result that he left no concise philosophical theory of aesthetics which could be handily referred to by later writers. His value lies in his untrammeled investigations.

Fry was an energetic and passionate man, slightly eccentric in later life. Frances Spalding reveals the spirit of the man mainly through his painting and writings and is sadly rather sparse in showing his capacity for strong friendships and loves – a vital part of his enthusiastic nature. Fry was, at once, an enormously likeable and thoroughly annoying personality; he gained the devoted admiration of friends such as G. L. Dickinson, Vanessa Bell and Virginia Woolf, but also raised many hackles among fellow art critics. The one criticism of Dr. Spalding's book is that she is too overtly uncritical of a character who is quite endearing enough to be in fact enriched by a few adverse comments about his nature. His quirks and assumptions were frankly ridiculed and enjoyed by his friends, but not, it seems, by his biographer. This minor fault is ironically brought to light by Dr. Spalding's own style of writing, which is fresh and buoyant, showing a delightful disrespect for stock phrases, but somewhat at odds with the propriety with which she tends to treat her subject.

Isabelle Anscombe

ORIENTAL ART
A Handbook of Styles and Forms
By Jeannine Auboyer, Michael Beurdeley, Jeanne Boisselier, Huguette Rousset and Chantal Massonaud
Edited by Jean Hirschen
608 pages, illustrations and maps
London: Faber and Faber; £17.50

This handbook on Oriental Art is designed to provide travellers with a guide through the artistic labyrinth of the East. It is divided into six regions: the Indian Sub-Continent (India, Pakistan and Bangladesh), Nepal and Tibet, South-east Asia (Ceylon, Burma, Thailand, Cambodia, Indonesia, Laos, Vietnam), China, Korea and Japan. It concentrates on architecture, sculpture, bronzes and ceramics although other topics are also mentioned, and each region covered by the book is divided up on these lines. Special attention is paid to such features as roofs, columns, ornaments, ritual gestures, clothes, hair arrangements and animals. Plans of buildings are also given where considered to be appropriate.

This is indeed an ambitious and wide-ranging project. It must have been even more difficult to decide what to leave out than what to put in. The success of such a venture rests largely on fine drawing, clear and complete maps and up-to-date selected bibliographies to enable research in depth.

Sadly the drawings vary in quality and many of the reproductions are poor and indistinct, As regards the maps, whilst those for example of Thailand and Cambodia are full and useful, others are mere skeletons. The Indian map, for example, omits Patna, Sarnath, Bodh-Gaya, Sanci, Taxila, Bamiam to mention but a few sites. Moreover, the spelling on the map does not always match that against the drawings, such as map Bhubaneshwar, Plans 58, 59, 60, 61 and 62 Bhuvaneśvara, whilst the plan of Mohenjodaro is really of little value.

Turning to China, the section on ceramics makes no mention of the splendid *Ju* and *Ting* wares of the Sung dynasty, nor of the renowned celadon wares of Lung ch'uan, or the southern wares of *ch'ing pai* and *shu fu*. To many the arts of the Sung and Sung ceramics in particular have never been surpassed. It is surprising, therefore, that this handbook treats them so casually. As regards the map of China, this is little better than that of India whilst Plan 1 of Peking lacks a key, and Plan 2 is over simplified. The list of major museums does not include, for example, the Changsha Museum which houses the exhibition devoted to the Han tomb excavations at Mawangdui, or the museums at Sian and Loyang, to mention just three. The Chinese bibliography omits such recent works as Sir John Addis' 'Chinese Ceramics from Dateable Tombs' or earlier but revised 'Sung Ceramic Design' by Jan Wirgin and 'The Art and Architecture of China' by Laurence Sickman and Alexander Soper.

It is unfortunate that the quality of the Handbook is so uneven for there is much of interest. Its strongest points are architecture and sculpture and it is these that will be of most value to the traveller. Fortunately bronzes and ceramics are readily accessible in Western museums where they may be studied at leisure. *W.B.R. Neave-Hill*

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By Jean Leymarie, Geneviève Monnier, and Bernice Rose
280 pages, 260 illustrations with 96 colour plates
London: Skira/Macmillan; £50.00

At first sight, this very large volume appears to be simply another coffee-table book illustrating a promiscuously selected group of drawings. In fact, it is one of the best available introductions to this most complex of the fine arts. Although it *does* range *from cave-painting to the present day*, its subdivisions are intelligent and allow a comprehensive vision of the history and categorisation of many different types of drawing. A brief introduction outlines the role of drawing in art, and other sections examine all the most important elements not only in the aesthetic approach to drawing but also (in the best sense) the art-historical. The history of drawing is closely reflected in the treatises and theoretical texts associated notably with the Renaissance and the Baroque, and an excellent chapter presents a carefully-sifted short study of this basically specialist area. A long section on the basic techniques is followed by a detailed analysis of the working out of Barocci's *Visitation*—a brilliant choice of a singularly well-documented work from its inception in the rapid Rijksmuseum drawing through many stages culminating in the squared compositional study and the painting itself. This is only an example of the book's facing the problems of drawing connoisseurship squarely and making no concessions to saleable trends in the field; particularly welcome in this context is the long section on architectural drawings, and the perceptive final essay on drawing today. A valuable bibliography is also included.

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August 1980 Volume 205 Number 822

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Oil on canvas [illegible]

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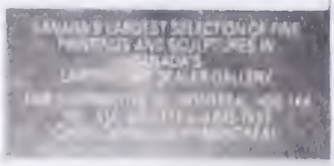

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Garrard set the table

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Twelve place settings of soup, dinner and side plates. Meat, entree, vegetable and serving dishes. Soup tureen, salvers, bread trays, butter dishes and toast racks. Sugar dredgers, goblets, water jug, centrepiece, 3-piece coffee set, place-card holders and pair of candelabra. A total of 99 pieces.

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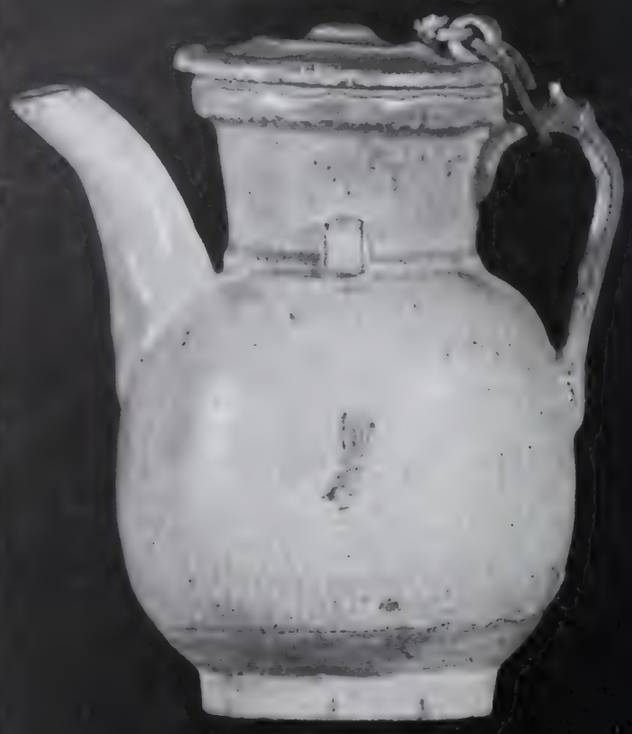

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Wednesday 11am.
English & Continental Ceramics & Glass alternating with Chinese & Japanese Ceramics & Works of Art.

Friday 11am.
Antique Silver & Plated Ware.

View: Two days prior.

Specialised Sales

Monday 4th August at 2pm.
Oil Paintings.

Tuesday 5th August at 1.30pm.
Antique and Modern Jewellery.

Monday 11th August at 11am.
Watercolours.

Monday 11th August at 2pm.
Prints.

Tuesday 12th August at 12 noon.
Pewter & Metalware.

Monday 18th August at 2pm.
Oil Paintings.

Tuesday 19th August at 1.30pm.
Antique & Modern Jewellery.

Wednesday 20th August at 2pm.
Scientific Instruments.

Thursday 28th August at 11am.
Costumes, Lace & Textiles

Monday 1st September at 2pm.
Oil Paintings.

Tuesday 2nd September at 1.30pm.
Jewellery.

Thursday 4th September at 10am.
Furs.

Thursday 4th September at 11am.
Stamps.

Monday 8th September at 11am.
Watercolours.

Monday 8th September at 2pm.
Prints.

Wednesday 10th September at 2pm.
Arms & Armour.

Thursday 11th September at 1.30pm.
Books, Maps & Manuscripts.

Thursday 11th September at 11am.
Musical Instruments.

Thursday 11th September at 11am.
Stamps.

Monday 15th September at 2pm.
Oil Paintings.

Tuesday 16th September at 1.30pm.
Jewellery.

Wednesday 17th September.
Thursday 18th September.
Outside Sale - Nunwell House, Near Brading, Isle of Wight.

Thursday 18th September at 11am.
Art Nouveau.

Thursday 18th September at 11am.
Stamps.

Tuesday 23rd September at 2pm.
19th Century Pictures.

Tuesday 23rd September at 2pm.
Ethnographical Items.

Thursday 25th September at 11am.
Stamps.

Monday 29th September at 11am.
Watercolours.

Monday 29th September at 2pm.
Oil Paintings.

Tuesday 7th October.
Clocks &

Thursday 2nd October.
Books, Maps

Thursday 2nd October at 10 am.
Furs.

Thursday 2nd October at 1pm.
Scripophily.

Monday 6th October at 2pm.
Prints.

Tuesday 7th October at 1.30pm.
Jewellery.

Thursday 9th October at 11am.
Stamps.

Thursday 9th October at 11am.
Musical Instruments.

Monday 13th October at 11am.
Watercolours.

Monday 13th October at 2pm.
Oil Paintings.

Tuesday 14th October.
Pewter & Metalware.

Wednesday 15th October at 2pm.
Miniatures, Fans & Icons.

Thursday 16th October at 11am.
Stamps.

Thursday 16th October at 11am.
Modern Pictures.

Tuesday 21st October at 1.30pm.
Jewellery.

Tuesday 21st October at 11am.
Costumes, Lace & Textiles.

Thursday 23rd October at 11am.
Stamps.

Thursday 23rd October at 1.30pm.
Books, Maps & Manuscripts.

Monday 27th October at 2pm.
Oil Paintings.

Thursday 30th October at 11am.
Stamps.

Thursday 30th October at 11am.
Art Nouveau.

Sales at the Collectors' Centre

Wednesday 3rd September at 12 noon.
Sporting Items.

Wednesday 10th September at 12 noon.
Railways & Railwayana.

Wednesday 17th September at 12 noon.
Soldiers.

Wednesday 24th September at 12 noon.
Potlids, Fairings, Goss & Commemorative China.

Wednesday 1st October at 12 noon.
Baxter Prints & Stevengraphs.

Wednesday 8th October at 12 noon.
Dolls & Dolls' Houses.

Wednesday 15th October at 12 noon.
Firemarks.

Friday 17th October at 12 noon.
Automobilia.

Wednesday 22nd October at 12 noon.
Potlids, Fairings, Goss & Commemorative China.

Wednesday 29th October at 12 noon.
Photographs & Photographia.

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Weekly Sales

Thursday at 10am.
Antique & Modern Furniture, Porcelain & Works of Art.

View: Wednesday 9am-7pm.

Phillips & Jollys of Batl

Friday 1st August.
Collectors Items, Bygones, Toys & Costume.

Monday 4th August.
Pictures.

Monday 18th August.
Victorian Furniture.

Monday 1st September.
Antique Furniture, Clocks & Works of Art.

Friday 5th September.
Books.

Monday 8th September.
Silver, Plate & Jewellery.

Monday 15th September.
Ceramics.

Monday 29th September.
Victorian Furniture.

Monday 6th October.
Antique Furniture, Clocks & Works of Art.

Monday 13th October.
Pictures.

Monday 20th October.
Silver, Plate & Jewellery.

Monday 27th October.
Victorian Furniture.

Phillips in Knowle

Wednesday 27th August.
Victoriana.

Wednesday 3rd September.
Pottery, Porcelain & Glassware.

Wednesday 10th September.
Collectors Items.

Wednesday 17th September.
English & Continental Furniture & Works of Art.

Wednesday 24th September.
Paintings, Drawings & Prints.

Wednesday 1st Ocober.
Silver, Plate & Jewellery.

Wednesday 8th October.
Pottery, Porcelain, Glassware including Sir Alfred Owen's Staffordshire Figures.

Wednesday 15th October.
Victoriana.

Wednesday 22nd October.
Oriental Porcelain & Works of Art.

Wednesday 29th October.
Art Deco & Studio Pottery.

Phillips & Hussey in Exeter

Thursday 14th August.
China & Class.

Forthcoming Sales August-October 1980

hursday 28th August.
Furniture & Rugs.
hursday 11th September.
Pictures.
hursday 18th September.
Sporting Items.
nursday 25th September.
China & Glass.
ıursday 9th October.
Silver, Plate & Jewellery.
ıursday 23rd October.
Pictures & Books.

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iday 1st August.
Antique Furniture, Oil Paintings and Watercolours and Works of Art.
ıesday 12th August.
Furniture, Ceramics and Household Items.
day 29th August.
Antique Furniture and Works of Art.
esday 2nd September.
Furniture, Ceramics and Household Items.
esday 23rd September.
Furniture, Ceramics and Household Items.
day 26th September.
Antique Furniture, Works of Art ınd Oriental Rugs.
esday 14th October.
Furniture, Ceramics and Household Items.
day 24th October.
Antique Furniture and Works of Art.

hillips at Hepper ouse in Leeds

dnesday 6th August.
English & Continental Ceramics & Glass.
dnesday 6th August.
Oriental Ceramics, Ivories : Works of Art.
dnesday 20th August.
ntique & Victorian Furniture, ronzes & Objets D'Art. locks, Watches & Barometers.
dnesday 3rd September.
ilver & Jewellery.
dnesday 10th September.
il Paintings & Watercolours.
rsday 18th September.
ooks, Maps & Prints.
dnesday 24th September.
ntique & Victorian Furniture, ronzes & Objets D'Art. riental Carpets & Rugs. rt Nouveau & Art Deco.
dnesday 1st October.
ıle on the premises in Keighley include Furniture, Pictures, riental Ceramics, Ceramics, ılique & Other Glass.
nesday 8th October.
ıglish & Continental eramic & Glass.
nesday 22nd October.
ntique & Victorian Furniture, ronzes & Objets D'Art. ocks, Watches & Barometers, ientific & Optical Instruments.

ıillips in Scotland - linburgh

ay 1st August.
il Paintings.

Friday 8th August.
Oriental Ceramics & Works of Art.
Friday 15th August.
Militaria.
Wednesday 20th August.
Books, Maps & Manuscripts.
Friday 22nd August.
Silver & Plate.
Wednesday 27th August.
Jewellery.
Friday 29th August.
Antique Furniture & Pianofortes.
Friday 29th August.
Watercolours & Prints.
Friday 5th September.
Oil Paintings.
Friday 12th September.
British & Continental Ceramics.
Wednesday 17th September.
Books, Maps & Manuscripts.
Friday 19th September.
Silver & Plate.
Wednesday 24th September.
Coins, Medals & Medallions.
Friday 26th September.
Antique Furniture & Pianofortes.
Friday 3rd October.
Oil Paintings.
Friday 10th October.
Oriental Ceramics & Works of Art.
Friday 17th October.
Model Lead Soldiers & Railwayana.
Wednesday 22nd October.
Books, Maps & Manuscripts.
Friday 24th October.
Silver & Plate.
Wednesday 29th October.
Jewellery.
Friday 31st October.
Antique Furniture & Pianofortes.
Friday 31st October.
Watercolours & Prints.

Phillips in Scotland - Glasgow

Thursday 7th August.
Jewellery.
Thursday 14th August.
Antique Furniture & Objets D'Art.
Thursday 21st August.
Modern Furniture & Carpets.
Thursday 28th August.
Dolls & Models.
Wednesday 3rd September.
Books.
Thursday 4th September.
Silver & Plate.
Thursday 11th September.
Antique Furniture & Objets D'Art.
Thursday 18th September.
Paintings, Watercolours & Prints.
Thursday 25th September.
Modern Furniture & Carpets.
Thursday 2nd October.
Jewellery.
Thursday 9th October.
Antique Furniture & Objets D'Art.
Thursday 16th October.
Art Nouveau & Art Deco.
Thursday 23rd October.
Modern Furniture & Carpets.
Thursday 30th October.
Cigarette Cards.

Phillips in New York

Sales to be held at 867 Madison Avenue, New York.

Tuesday 16th September.
Jewellery.

Saturday 27th September.
Royal Doulton and Hummel.
Monday 29th September.
Stamps.
Monday 6th October.
Silver.
Wednesday 8th October.
Old Master and Modern Prints.
Thursday 9th October.
Jewellery.
Saturday 11th October.
Lalique.
Thursday 16th October.
Photography.
Monday 20th October.
Stamps.
Friday 24th October.
Cheret Posters.

Sales to be held at 525 East 72nd St., New York.

Tuesday 16th September.
European Furniture and Decorations and Americana.
Thursday 25th September.
European and American Paintings.
Monday 29th September.
Icart.
Wednesday 1st October.
Books, Autographs and Manuscripts.
Saturday 11th October.
Lead Soldiers and Military Miniatures.
Tuesday 21st October.
Furniture and Decorations.
Tuesday 28th October.
Oriental Rugs.
Wednesday 29th October.
American Indian Art.

Phillips in Geneva

Tuesday 18th November.
Fine Jewels at the Hotel Des Bergues, Geneva. Suitable entries acceptable in London or Geneva until 10th September.

Phillips in Toronto

Thursday 28th August.
Contents of two Estates including some Important Paintings.
See page 14 for details.
Thursday 4th September.
Furniture, Pianoforte, Decorations, & Objects.
Thursday 4th September.
Oriental Carpets.
Thursday 11th September.
European Ceramics.
Thursday 18th September.
Silver, Plate & Jewellery.
Thursday 25th September.
European & North American Art.
Thursday 2nd October.
Model Soldiers, Toys, Costumes, Guns, Militaria, Musical Instruments and Canadiana.
Thursday 9th October.
19th and 20th Century Photographic Images.
Thursday 16th October.
Books, Maps & Prints.
Thursday 30th October.
Furniture, Pianoforte, Decorations & Objects.
Thursday 30th October.
Art Nouveau, Deco, Clocks & Watches.

Phillips London

Tuesday, 30th September at 2 p.m.

Clocks and Watches

An important ormolu clock by James Cox with musical movement automata and glass rod water fall. 79 cm. high.

Viewing: Friday, 26th September 9 a.m. – 4.30 p.m.
Saturday, 27th September 9 a.m. – 12 noon;
Monday, 29th September 9 a.m. – 4 p.m.

Illustrated catalogue £1.75 by post

For further information please contact Christopher Hawkings on 01-629 6602

Phillips London

Tuesday 11th November at 2.30 pm

Fine English Paintings

Anglo-Chinese School
A view of the Hongs at Canton showing the Dutch, British, Swedish and Austrian flags, a British ambassadorial regatta in the foreground, a junk and sampans to the left. 101 cm. × 138 cm.

Entries for the sale will be accepted until October 1st 1980

Viewing times Friday 7th November 9 am – 5 pm. Saturday 8th 9 am – 12 noon.
Monday 10th 9 am – 5 pm.

Illustrated Catalogue £3 by post

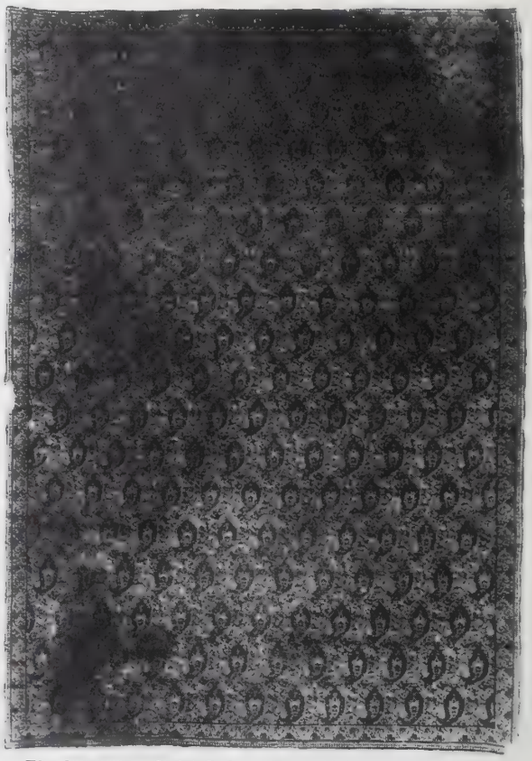
For further details contact Nicholas Wadham on 01-629 6602 Ext. 211

Phillips London

Tuesday, 23rd September at 11 a.m.

Good English and Continental Furniture, Works of Art, Carpets and Rugs

A silk embossed Kashan Rug with a green field and woven with a tree of life. 2.13 m. × 1.33 m.



Finely woven Sul-i-Sultan Rug with an ivory field and all over Boteh design. 1.94 m. × 1.30 m.

Early Louis XV Kingwood Commode of serpentine outline. 146 m. wide.

Viewing Two Days Prior

Illustrated catalogue £1.50

For [illegible] please contact James Pettifer on 01-629 6602

Phillips Leeds

Wednesday, 3rd September at 11 am

Antique and Modern Silver and Jewellery

Fabergé: An Egg shaped satinwood Bell Pull mounted with a cabochon garnet, silver bezel, workman Carl Armseli. 8 cm. long.
Fabergé: A Pink Hardstone Bell Push carved as a swimming Carp. Each eye mounted with a cabochon moonstone bordered by rose cut diamonds (original Hollywood box). 12 cm. long

Viewing day prior 10 am – 4 pm

Illustrated catalogue £0.00 by post.

For further information contact
Simon Mitchell on 0532 448011

Wednesday, 24th September at 11 am

Art Deco and Art Nouveau
Oriental Carpets and Rugs

Gallé: A narrow necked Cameo glass vase, the green body overlaid and carved with black signature. 32.5 cm. high.

Viewing day prior 10 am – 4 pm

Illustrated catalogue £1 by post.

For further information please contact
Jonathan Butterfield on 0532 448011

Phillips Edinburgh

Friday 8th August at 11 a.m.

Oriental Ceramics and Works of Art

Two Japanese small 19th Century gold lacquer boxes.
(Left) 10.5 cm. × 7.5 cm.
(Right) 9 cm. × 7.5 cm.

Two 19th Century Japanese Lacquer Inro.
Height Approx. 7.5 cm.

A pair of Kutani vases and stands
45 cm. high. 19th Century

A Ting-Yao saucer dish. Southern Sung dynasty.
16 cm. diameter

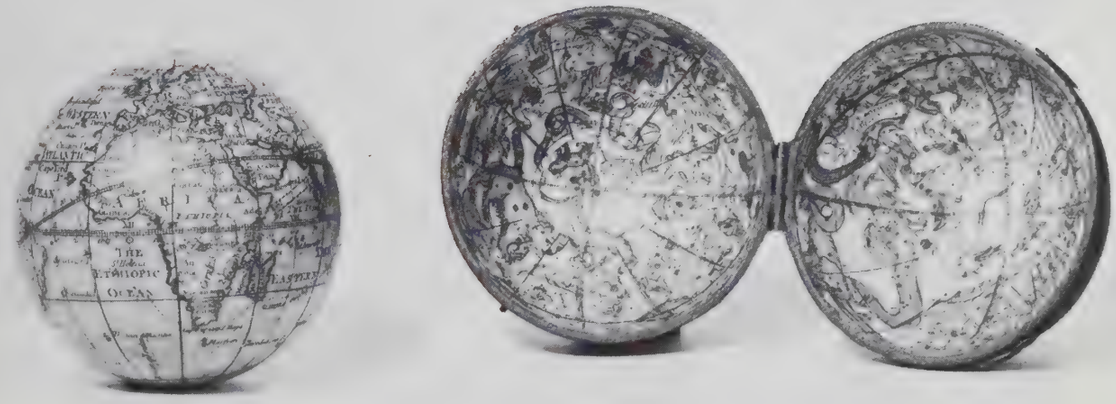
(Left) An Arita blue and white vase.
27 cm. 17th Century

(Right) A pair of black ground cloisonné vases.
36 cm. 19th Century

Two days prior and Morning of Sale
illed Catalogue 80p by post
e contact Caroline Currie on 031 225 2266

Phillips London

Wednesday 20th August at 2 p.m.
Scientific Instruments



An Early 19th Century Pocket Globe by N. Lane.
6.8 cm. diameter in fish skin case

A Good 19th Century Apothecary
28 cm. wide (closed)

A 30 in terrestrial Globe. By W. A. R. Johnston Ltd.
Overall height 1.21 m.

Viewing: Monday August 18th 9 a.m. – 4.30 p.m. Tuesday August 19th 9 a.m. –4.30 p.m.
Morning of Sale 9 a.m. – 12 noon

Illustrated Catalogue £1.25 by post

For further information please contact Christopher Hawkings on 01-629 6602

Phillips & Jollys

Auction Rooms of Bath

Monday 4th August at 11 a.m.

Oil Paintings, Watercolours and Prints

Zuccarelli: An Extensive Italianate Landscape
Oil on canvas. 63 cm. × 115 cm.

James Meadows: Fishing Vessels off a port.
Oil on canvas. Laid on board. Signed. 59 cm. × 105 cm.

Henry Clarence Whaite: An Extensive landscape with children playing in the foreground. Signed and dated 1862.
Oil on canvas 66 cm. × 105 cm.

Viewing: Friday 1st August 10 a.m. – 6 p.m. Saturday 2nd August 10 a.m. – 12 noon

Illustrated catalogue 65p by post

For furt[illegible] please contact Christopher Overton on 0225 310609

[illegible] Old King Street, Bath, Avon, BA1 1DD

Phillips Exeter

Thursday 11th September at 11 a.m.

Oil Paintings, Watercolours and Good Prints

George Stubbs: A Horse Frightened by a lion. (Basil Taylor 1)
Etching with engraving, published by Stubbs 1777, trimmed and laid down 36.8 cm. × 48.3 cm.

Pablo Picasso: Bull Fight.
Lino cut printed in black, sepia and signed in sanguine crayon and numbered 40/45 in pencil.
16.5 cm. × 22.5 cm.

Viewing: Day prior 9 a.m. – 5 p.m. Morning of sale.

Catalogue 55p by post.

For further information please contact Peter Kenway on 0392 39025

Phillips & Husseys, Alphin Brook Road, Exeter, Devon EX2 8TH

Phillips London

Monday 8th September at 2 p.m.

Prints

Rembrandt Harmensz van Rijn: Christ before Pilate.
Large Plate (Bartsch 77)
Etching, fourth state of five.
54.9cm × 44.7cm.

For detail of viewing and Illustrated Catalogue please see opposite page 13
and for further information please contact
[illegible] on 629 6602 Ext. 212

Phillips London

Monday, 8th September at 2.00 pm

Prints

J. Hill after A. Pugin: View of the excavated ground for Highgate Archway. Taken August 1812 from the site where the Bridge is now built, representing the temporary road, with a distant view of London. Hand-coloured aquatint printed in grey and sepia. 46 cm. × 58 cm.

Viewing: Thursday, 4th September 2.00 pm – 5.00 pm
Friday, 5th September 9.00 am – 5.00 pm
Saturday, 6th September 9.00 am – 12 noon.
Monday, morning of sale, until 10.30 am

Illustrated catalogue £1.30 by post.

For further information please contact
Elizabeth Harvey-Lee on 01-629 6602 ext. 212

Phillips Toronto

Thursday 28th August at 1 p.m. and 7 p.m.

The Fine Contents of Beaufort Farm, Brant Street, Burlington, Ontario and 110 The Kingsway, Toronto, Ontario

Charles Sillem Lidderdale: Golden Tresses
Signed with initials and dated '71. Board. 28 cm. × 23 cm.

Laslett John Pott: A Lecture on Abstinence
Signed. Canvas. 60 cm. × 90 cm.

Georgina Lara: Noon Days Rest
[illegible]

George Smith: An Approaching Footstep
Signed. Panel. 20 cm. × 24.5 cm.

On behalf of G. W. Bowcock Esq., and the Executors of the late Jessie Robinson
The sale will take place at Phillips Ward Price, 76 Davenport Road, Toronto and will include Fine English and Continental Paintings, good Furniture, Porcelain and Silver.

[illegible] Tuesday and Wednesday prior 10 a.m. – 9 p.m.

[illegible]ted Catalogue $6.50 (overseas by mail)

Phillip[illegible] Ltd. 76 Davenport Road, Toronto, Ontario, M5R 1H3
Tel. (416) 923-9876.

Phillips London

Tuesday, 11th November at 2.30 pm

Fine English Paintings

Thomas Gainsborough R.A.
Drovers on a Mound with cattle in an extensive landscape,
watercolour and oil on brown prepared paper,
mounted on canvas and varnished.
39 cm. × 52 cm.

Entries for the sale will be accepted until 1st October, 1980.

Illustrated catalogue £3 by post.

For further details contact Nicholas Wadham on 01-629 6602 ext. 211

Phillips London

Forthcoming Sales of Collectors' Items

Autumn and Winter Preview for 1980

A rare 19th Century Staffordshire garniture modelled with Cricketing figures — sold recently by Phillips for £680. Also sold in the same sale Wisden's Cricketers Almanack 1864-1963 for £7,800

Wednesday 3rd September
Sporting Items

For further information contact Marcus Halliwell

A finely built O Gauge electric model of 'Deltic' – the experimental diesel electric locomotive, specially commissioned from Bassett-Lowke

Wednesdays 10th September and 17th December
Railways, Railwayana and Engines

For further information contact David Borthwick

The unique set of The Plantagenet Kings and The Black Prince specially commissioned from Courtney

Wednesdays 17th September and 26th November
Lead Soldiers and Figures

For further information contact David Borthwick

A rare 19th Century Staffordshire pot lid and base sold recently by Phillips for £1,800

Wednesdays 24th September, 22nd October and 3rd December
Pot Lids, Fairings, Goss and Commemorative China

For further information contact Andrew Hilton

[illegible] Sales are held at Blenstock House on Wednesdays at 12 noon
[illegible] the day prior and morning of Sale until 11 a.m.
[illegible] available by post two to three weeks prior to Sale date.

Phillips London

Forthcoming Sales of Collectors' Items

Autumn and Winter Preview for 1980

wo Stevengraphs entitled 'The First Train' and 'For fe or Death'

Vednesdays 1st October nd 10th December
Baxter Prints and Stevengraphs

or further information contact Andrew Hilton

n unusual 19th Century silvered metal firemans umpet

Vednesday 15th October
Firemarks and Related Material

or further information contact Susan Arthur

A good 19th Century French Jumeau automaton

Wednesday 8th October
Dolls and Dolls Houses

For further information contact Anna Marrett

William Henry Fox Talbot 'A view of Lacock Abbey' circa 1840

Wednesday 29th October
Photographs and Photographia

For further information contact Susan Arthur

All Collectors' Sales are held at Blenstock House on Wednesdays at 12 noon and may be viewed the day prior and morning of Sale until 11 a.m. Catalogues available by post two to three weeks prior to Sale date.

Phillips London

Forthcoming Sales of Collectors' Items

Autumn and Winter Preview for 1980

A Victorian polyphon. Sale also includes post and cigarette cards, ephemera, gramophones and items of interest

Wednesday 5th November
Collectors' Items

For further information contact Susan Arthur

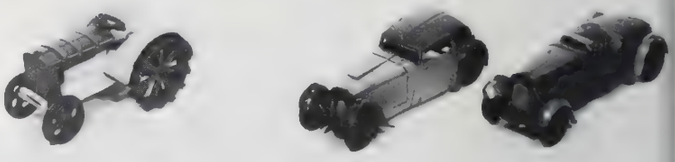
A fine French cast bronze mascot sold recently by Phillips for £480

Friday 17th October and,
Wednesday 12th November
Automobilia and Aeronautica

For further information contact Andrew Hilton

Friday 14th November
A good collection of Hat Pins and related material

For further information contact Susan Arthur



Three Rare 1933 Dinky Toy modelled miniatures sold recently by Phillips for £90, £200 and £140 respectively

Wednesday 19th November
Toys, Models, Games and Juvenilia

For further information contact David Borthwick

For further information regarding collector's sales please complete this form and send to:-

Phillips Auctioneers
7 Blenheim Street
New Bond Street
London W1Y 0AS

Please send me:-
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Phillips Review of the Year 1979-1980 ☐
at £6.50 each post paid.
Please tick your requirements

Name: _____

Address: _____

_____

Telephone No: _____

Phillips London

Musical Instruments

Violins and bows from Amati to Zorzi, a selection from the last three sales.

VIOLINS

Giovanni Gaida-Ivrea date 1900 £1450
Nicolaus Amati-Cremona date 1666 £27000
See illustration right The "Antoinette" Amati
Joannes Baptista Guadagnini Milan 1750 £21000
Paul Bailly Paris 1889 £1150
George Craske 1870 £1450
Richard Duke London 1770 £1450
Aegidus Kloz Mittenwald £1100
J. B. Colin 1891 £650
Joseph Panormo London Circa 1800 £5200
Bartolomeo Bimbi Florence 1760 £5500
Bartolomeo Calvarolla Bologna circa 1760 £11500
Valentius de Zorzi Florence 1901 £2200
Leon Mougenot Brussels 1910 £750

VIOLIN BOWS

E. Sartory £700
A. Vigneron £1000
F. N. Voirin £1100
W. E. Hill & Sons (Gold Fleur de Lys) £1200
James Tubbs £1100
V. Fetique £760
F. Wunderlich £150
P. W. Bryant £360

Forthcoming Sales: Thursdays

11 September
9 October
13 November
11 December

For further information please contact Edward Stollar. Tel. 01-629 6602. Ext. 227.

Phillips London

Tuesday, 16th September at 11 am

Fine Jewels

Left to right, top to bottom:
Important Emerald and Diamond Set Victorian Bangle. Circular Emerald and Diamond Cluster Ring.
Victorian Emerald and Diamond Three Stone Ring. Good Edwardian Circular Diamond Brooch.
Victorian Diamond Drop Pendant—The centre set with a fine Pear Shaped Emerald. Diamond Ear Pendants set with pendeloque Emerald Drops.

Viewing: Friday, 12th September 9 am – 4.30 pm
Monday, 15th September 9 am – 4.30 pm
Morning of Sale 9 am – 10 am

Illustrated catalogue £2.50 by post.

Please contact Peter Beaumont on 01-629 6602

John Keil

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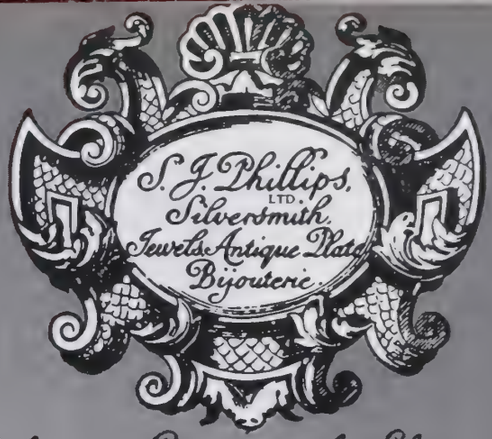
BY APPOINTMENT ANTIQUE DEALER TO H.M. QUEEN ELIZABETH THE QUEEN MOTHER



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– Friday, 12th September, 1980

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– Tuesday, 16th September, 1980

Silver, Plate, Objects of Virtue, Guns and Sporting Equipment
– Wednesday, 17th September, 1980

Pictures, Furniture and Clocks
– Thursday, 25th September, 1980

Furniture, Clocks, Domestic China, Toys, etc.
– Friday, 26th September, 1980

On View: Tuesday, 9th September, 1980 – 11.00am–8.00pm
Wednesday, 10th September, 1980 – 11.00am–8.00pm
Thursday, 11th September, 1980 – 11.00am–4.30pm

Illustrated Catalogue available for the Auction:
Part I – The library – £1.50
Part II – Porcelain, Silver, Pictures and Furniture – £5.00

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Russia and Bulgaria

A Siberian jade thinly carved and shallow dish of fine colour, with the Russian Imperial coat of arms chased in gold at the centre. Contained within its original stamped case. It was made at the Imperial Lapidary works in St. Petersburg during the last half of the nineteenth century. Diameter 6⅞ inches.

An historic Russo Bulgarian silver cigarette case; formerly the property of Alexander Battenburgski, ruling Prince of Bulgaria. Alexander and his brother Ludwig (Louis, the late Earl Mountbatten of Burma) were the sons of Prince Alexander of Hesse Darmstadt (brother of Czarina Marie Alexandra) who married the daughter of the Russian General Gauke. The Issue of the marriage was granted the title Dukes of Battenburg; in the case of Alexander the name was adapted to Battenburgski whilst he was Ruler of Bulgaria. The case was made by the Imperial Jewellers and silversmiths Nicols and Plinke of St. Petersburg during the last half of the nineteenth century, and has the Battenburgski coat of arms in multi coloured enamels. The silver tinder chain is surmounted by a gold Bulgarian Crown. Height 4⅞ inches; width 3½ inches.

The publication is announced of a limited edition of *Carl Fabergé, Goldsmith to the Imperial Court of Russia*, by A. Kenneth Snowman. The edition, limited to two hundred copies numbered and signed by the author is specially bound to the very highest standards. Bound in full nephrite green leather and emblazoned with the imperial Romanov double headed eagle. It has hand marbled end papers and gold leaf blocking and edges, contained within a slipcase of glazed buckram to match the binding. Subject to availability of copies, orders may be placed with Debrett's Peerage Limited, 73–77 Britannia Road, London SW6 at a cost of £95 plus £5 for insurance, packing and postage. The cloth bound edition is available in bookshops priced £12.95.

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Rare Queen Ann Silver Tankard by Nathi. Locke London, c. 1704

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Early Bombay Matquetry inlaid Chest

James D. Julia
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and
Robert Foster, Jr.
of Round Pond, Maine
announce
IMPORTANT
MAINE AUCTION

Wednesday, August 20th, and Thursday, August 21st commencing at 10.00 a.m. each day at the Bristol Consolidated School Gym, ten miles south of Damariscotta on Rt. 130.

Important William and Mary Lowboy, probably Boston, circa 1690-1720. Descending from the family Elisha Eaton, from Harpswell, Maine.

WEDNESDAY, August 20th to include:
Fine early furniture, both formal and country—fine oriental rugs and porcelains—paintings—small Russian art collection including signed Fabergé Egg—important collection of American pewter—folk art—early silver—Indian art including Navajo rugs.

THURSDAY, August 21st to include:
Large selection of Quality Victorian furniture—fine jewelry, including precious stones and gold—good pocket watches and sterling—clocks—Victorian glassware—art pottery including a rare "Rookwood" Ewer with sterling silver overlay—bronzes including important Indian bust signed Humphriss—signed Tiffany lamp—fine porcelain—etc.

Write or call
James D. Julia-Lic. no. 00083
Route 201, Skowhegan Rd.
Fairfield, Maine 04937
Phone 207-453-9725

Robert Foster, Jr.-Lic. no. 00157
Round Pond, Maine 04564
Phone 207-563-8150

Inspection: 2.00 p.m. to 8.00 p.m. August 19th. Items sold as is—all descriptions subject to error.

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Tel: 01-839 3871
Cables: Brodart London SW1
Old Master Paintings and Drawings

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Tel: 074 981 2205
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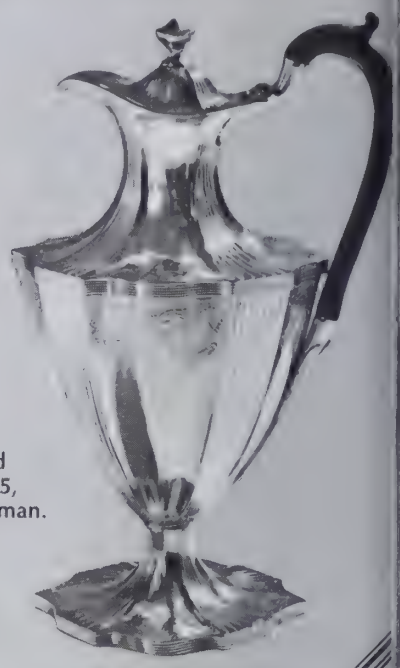

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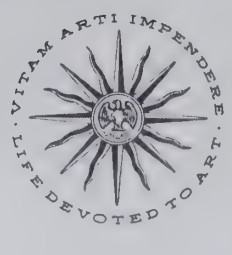

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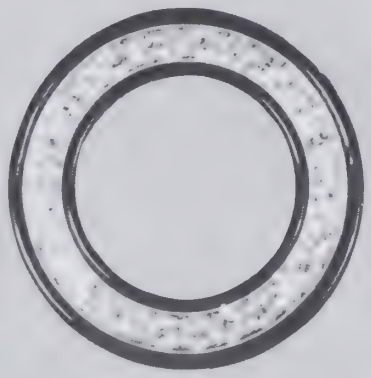

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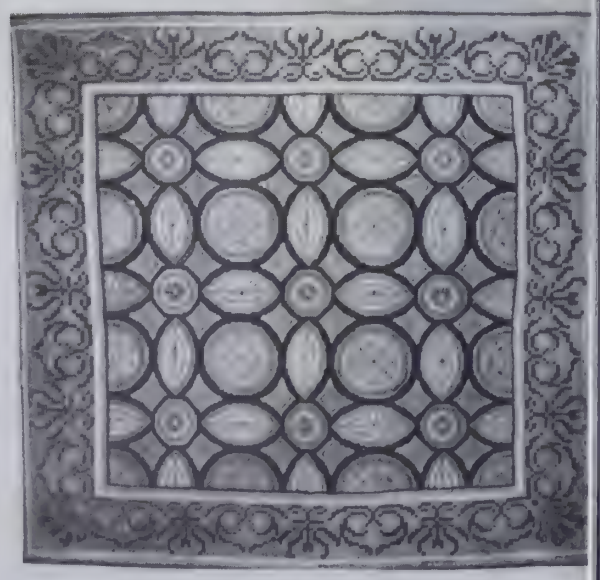

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Peggy Hickman

THE ANDREWS COLLECTION OF SILHOUETTES

At the beginning of this month a superb collection of English silhouettes, built up over more than forty years, goes on public display for the first time at Stonor Park, Oxfordshire, the home of Lord Camoys. Mrs. Hickman is a leading authority on this highly decorative art form, and this hitherto unpublished collection adds greatly to our appreciation of this distinctively English taste in portraiture.

Silhouette collectors will be interested to know that the major part of an important collection made in the early years of this century by Mrs. B. M. Andrews, has been loaned to Lord Camoys, and will gradually be put on view in his historic family home, Stonor Park, Henley-on-Thames, Oxfordshire. (Open days annually from April to September on Wednesday and Thursdays, Saturdays and Bank Holidays – but not Good Friday – from 2-5.30 p.m.). There will be approximately 170 silhouettes, and 44 pieces of silhouette jewellery. The originals of all the photographs shown here are among these.

A further selection, also on loan, has been sent to Killerton House, near Exeter, and will be hung in the Pauline Bush Collection of Costume. (Killerton, a National Trust property, is open to the public from April to the end of October, every day, from 11-6 p.m.)

Miss Andrews, the owner of the silhouettes, is now in her late eighties. She did not want her mother's collection to be sold; so Ian Crosse, himself an expert, helped her over the present arrangements for their future. In this way they will be seen and appreciated by a wide public

Mrs. Andrews began collecting in 1910, at a time when very little was known about the subject. She continued collecting until her death in 1922. Since then the silhouettes have been put away, although subsequently Miss Andrews purchased a few more from the Wellesley Collection and from Mrs. Nevill Jackson.

Viewing a large collection which has for so long remained unseen is an exciting experience, and likely to reveal some surprises. Among 300 items (including examples by Miers, Mrs. Beetham and other leading profilists), there are a number of decorative Continental silhouettes in *verre eglomisé*, bought between 1910/2 when Miss Andrews, accompanied by her mother, was studying German in Munich. But it is work by British artists which will most interest present day collectors. So much remains to be discovered about the lives and work of the men and women who made silhouettes between 1760–1860. In this collection, through trade labels, contemporary inscriptions and on stylistic grounds, it was possible to identify examples by forty different British profilists.

An outstanding feature in the Andrews Collection is the discovery of six profiles by W. Clarke (fl. 1781), an artist hitherto known only by reported labels and newspaper advertisements. (2–7) are all painted on plaster board (a thin layer of plaster applied to card). Until now Miers has been credited with being the first profilist to work on plaster, but it is an interesting point that these profiles date from 1781, the year Miers made his tentative debut in Leeds. Clarke, an itinerant artist, was known to have visited Newcastle, Durham and Harrogate; now from an inscription on (2), we learn that he also worked in Liverpool. His trade label read:

Likenesses in Profile
W. Clarke
takes the liberty of acquainting Ladies and Gentlemen of Newcastle and Places adjacent that during his stay in Town, he takes the most striking
Likenesses in Profile
As low as one shilling each. Time of sitting only Two Minutes. He begs leave to acquaint the Ladies that they need not be at the Trouble of getting their Hair dress'd as he finishes the Head in an elegant Manner, entirely from his own Fancy: old shades reduced with care and Expedition. He also designs in Hair, for Lockets, Rings, Pins etc.

A footnote was added to his label, offering to instruct ladies and gentlemen in the art of plaiting hair, in six lessons!

Clarke worked in two distinct styles. In (2) the profile of Mrs. Culver is entirely black; whereas in (3-7) hair is shown in detail, tightly packed giving a stippled effect; ringlets and pigtails are edged with heavy black lines; folds of clothing are shown in light and shade, and buttons are outlined as circles. No profiles by Clarke have previously been illustrated, so these photographs may lead to the identification of further examples by this almost forgotten artist.

Another worthwhile discovery is the profile of a girl painted on plaster by George Bingham of Manchester (8). Details concerning this artist were listed by both Mrs. Nevill Jackson and Mrs. McKechnie. The latter had, however, not seen any of his silhouettes, and surmised that he had worked between 1810/4; but the charming profile seen here, from hair style and type of frame, clearly was painted some years earlier, probably between 1790/5. On the reverse is Bingham's trade label (9).

The working dates of J. Hutchinson of Bath, the profilist and miniaturist, were previously unknown, though he was recorded as having painted profiles on card, with his subjects' clothing in colour. The silhouette of Miss Elizabeth Penney (10), is therefore of interest, since it is dated 1788, and (11), has his trade label, *'T. Hutchinson, Artist'* (never seen before), on reverse.

Another rarity is the exceptionally small silhouette of an officer wearing a blue coat (12). It is well painted on card, and by comparison with a similarly small pair signed *'West 1799'* from the Wellesley Collection and now in my possession, can be confidently ascribed to John West, a miniaturist, profilist and drawing master of Bath (fl. 1789–1800). West's work has only rarely been seen, and never illustrated.

Many amateurs made silhouettes of their friends in the eighteenth and nineteenth centuries. some attained great skill. One of these, Lieutenant Spicer, painted the forceful profile of a brother officer (13). Inscribed on the back is *Taken in Quebec 2/10/1789*. Lieutenant Spicer, may have been the son of the miniaturist Henry Spicer (1743–1804).

The scope of this article will only allow explanatory captions for the remaining illustrations (14–18). They are selected to show something of the wide variety of techniques employed by British profilists, and are my personal choice from the galaxy available in the B. M. Andrews Collection.

I am indebted to Percy Hiron for his useful notes regarding [illegible] back of frames, and for the [illegible] which accompany this.

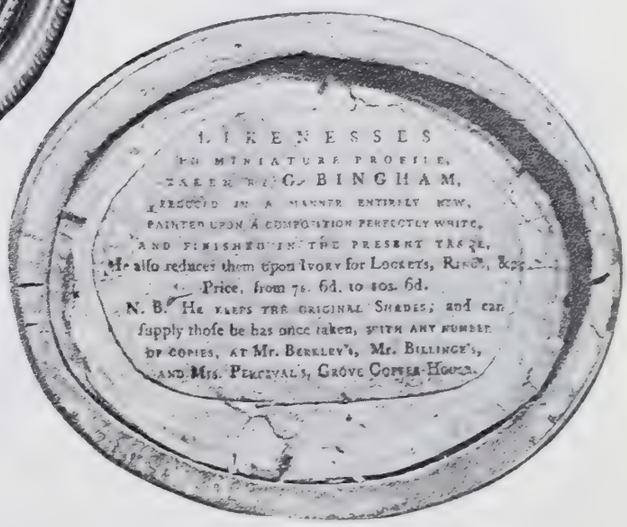
(Page 237)
1: Mrs. B. M. Andrews at her desk. Bournemouth 1912. The Collection has been put away since her death in 1922.

(Left)
2: W. Clarke. Mrs. Culver, painted on plaster board, 3¼ × 2¼ inches. On the back is written *'Miniature profile by Clarke, Lord St. Liverpool'.*

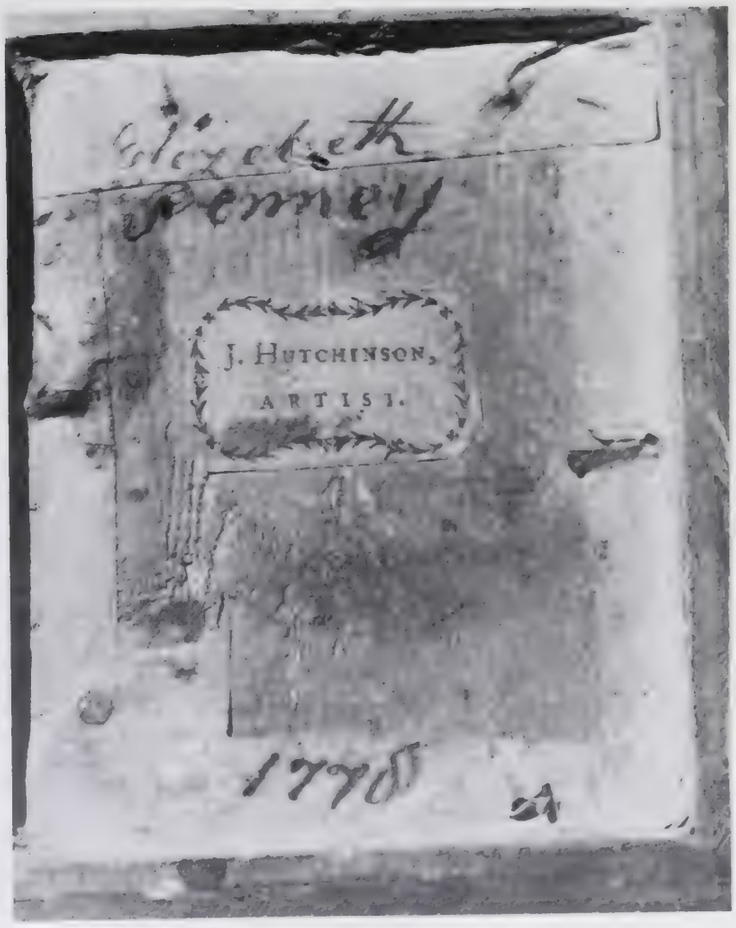
(Below)
3-6: W. Clarke. Members of the Culver family, painted on plaster board, *1781.* Approximately 3½ × 2¾ inches. On the back of (5) a hand-written label states *'Any number of copies can be made without a second sitting. Shades of absent or deceased friends accurately copied or reduced to any size and dress'd in the present tast by* CLARKE (6) is backed with a portion of Clarke's hand bill. All are in oval hammered brass frames.

(Far left)
7: An unknown man, painted on plaster board, 3½ × 2½ inches. This silhouette is attributed by style to Clarke.

(Left and below)
8 and 9: George Bingham of Manchester. An unknown girl, painted on plaster, *c.* 1790–95, Mrs. McKechnie had seen no silhouette by this artist. Bingham's label (9) was recorded by Mrs Jackson but has not previously been illustrated.



(Below left and right)
10 and 11: J. Hutchinson. Elizabeth Penney, dated 1788 and with the label *'J. Hutchinson, Artist'* on reverse. It is painted on card, with the subject's dress in pastel blue.



(Below)
12: John West (fl. 1789–1800). Silhouette, painted on card by a miniaturist and profilist who worked from several addresses in Bath. This profile, *c.* 1790, 2 × 1½ inches, shows the subject's coat in blue, white and gold. Mrs. McKechnie stated that no silhouettes by West were *'available for illustration'*.

(Below)
13: Lieutenant Spicer. A fellow officer, painted on card and inscribed, *'Taken at Quebec 12/10/1799'*.

(Below)
14: Francis Torond (c. 1743–112). Mrs. Elizabeth Gough, c. *1787,* was painted shoulder-length on card by Torond a profilist and drawing-master who worked from London and from addresses in Bath. He is better known for his delightfully composed silhouette conversation pieces, showing the leisured classes in their intimate surroundings.

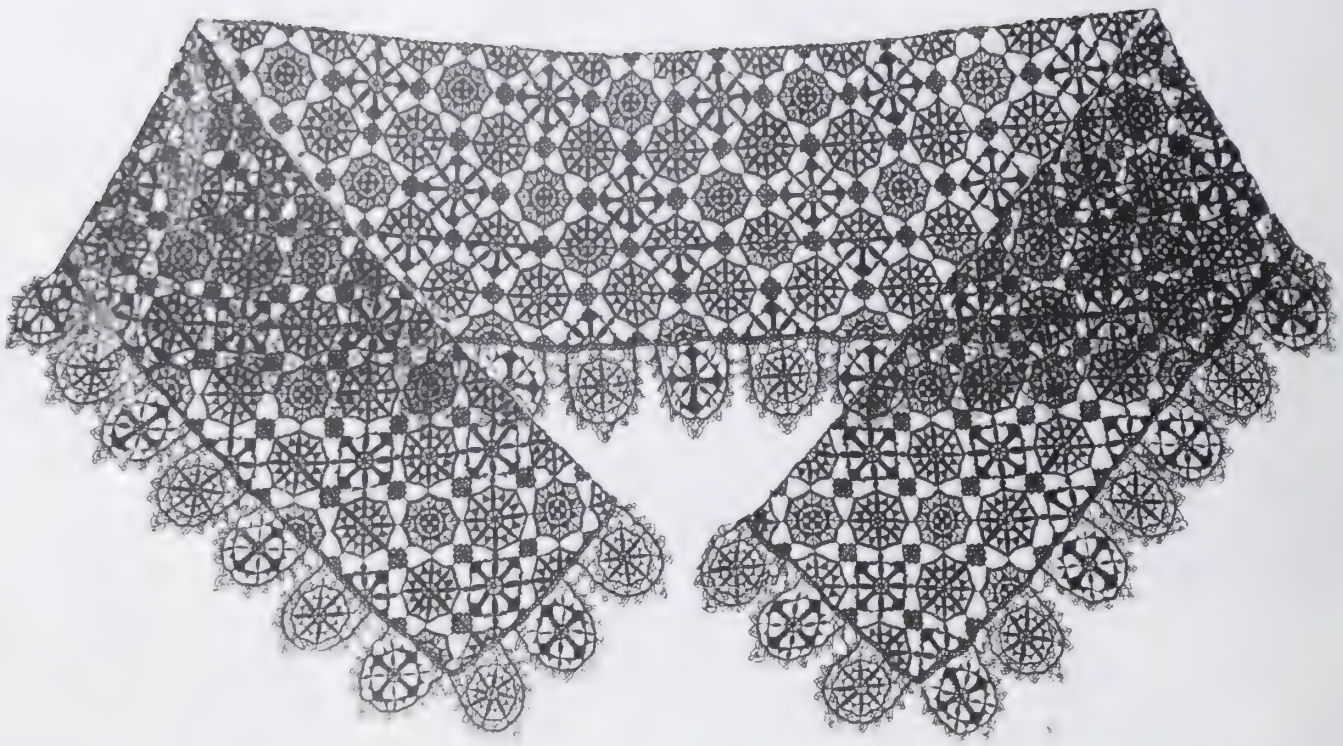
(Right)
15: Arthur Lea of Portsmouth (1768–1828). An unknown man, c. 1800, painted on the reverse of convex glass. Lea, a skilled artist, painted transparent profiles set to throw their own shadow on to a plaster background.

(Far left)
16: C. Buncombe of Newport, Isle of Wight (c. 1800). A profile, painted on card. It shows a soldier in the uniform of the 30th East Lancashire Regiment; the face is all black and the uniform, correct to every detail, in brilliant scarlet and gold watercolours.

(Left)
17: Charles Buncombe. An officer of the 6th Royal Warwicks, c. 1800. Bluncombe was assisted later by his son John.

(Below)
18: Frederick Frith. Silhouette, cut from paper, and enhanced by gold brush work, has a beautifully painted landscape background, is typical of the best work of Frith and was probably made during his years at the Royal Victoria Gallery, Limerick, *c.* 1840–50. It is framed in maplewood, approx. 18 × 14½ inches.

Pat Earnshaw



LACE FOR COLLECTORS

The aim of this article is to show how one person's collection, put together over a comparatively short span of time, can embody on a small scale the whole history of lace from the sixteenth century to near modern times.

The collection, comprising of some 300 pieces, is currently on loan to the English Lace School at Tiverton, Devon, and will be on view to the general public at Old Blundell's School at Tiverton later in the year.

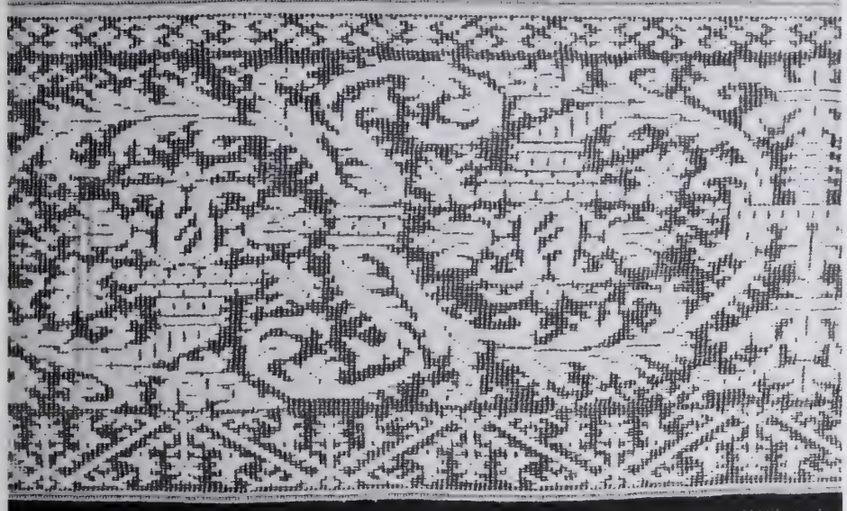
From these pieces one can trace the sequence of take over from one type to another, the rivalry between countries, the need to correct a trade deficit, criminal greed, [illegible] and a reliance on external gewgaws [illegible] dence of status. It illustrates the influence [illegible] religious persecution, [illegible] patronage [illegible] high fashion, of steam, and of democracy.

Our knowledge of the history of lace spans four hundred and fifty years, and began with the sacking of the monasteries, which released upon the world the hidden treasures of the Church, including the laces which had graced the altars and trimmed the vestments.

(1, 2 and 3) show three such types of lace, made by different techniques, but all using a needle and thread, and known as [illegible] laces. All are superficially [illegible] in appearance since the method of [illegible] in all cases produced a woven [illegible]

(1) is a pulled threadwork panel. On a basis of heavy unbleached linen, threads have been pulled together and bound around with russet-coloured silk giving an openwork background to a bold Renaissance design of scrolling flowers which has been worked over with flax thread to give it additional strength and body.

(2) shows Buratto work. As with pulled threadwork the basis is a woven linen, but here of a gauze-type leno weave, that is double warp threads crossed by single wefts. On this mesh-like ground the pattern has been



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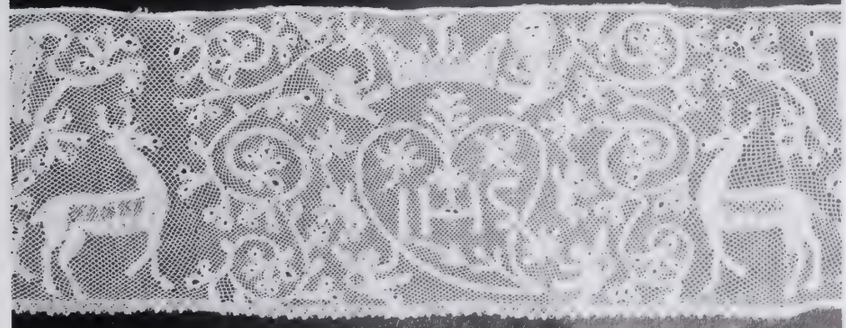

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embroidered in a darning stitch, and shows a scene of huntsmen with spears and hounds, birds, eagles and stags, so vitally portrayed they appear to leap along the border, through the encircling foliage.

(3) shows filet, or lacis. As in Buratto, the pattern has been embroidered with a darning stitch. It differs in that the ground is not woven, but hand-knotted forming a square, or sometimes diamond-shaped, mesh. This particular example is of fine thread and closely worked the edges of the flowers strengthened with a thicker thread darned in one direction only. This design is rather stiffly formal and symmetrical, but often the early work had a bold grotesque vitality as if it burst from manic dreams of monsters and hellfire, angels and paradise.

As might be expected, the altar cloths frequently bore religious symbols, and though this collection has no examples in embroidered laces, there is a later piece of *c.* 1700 of Flemish bobbin lace (4) depicting the sacred heart, its apex tilted realistically towards the left, the letters 'IHS', the sun, moon and crown of glory, winged cherubs and rather oddly horned deer, with birds and hounds all entwined in a glade of budding briars.

The Reformation which began in Germany in 1517 spread rapidly through Europe, and its effect in England culminated in Henry VIII's divorce in 1530. Thus a personal marital despair was acted out in a revolt against the parental figures of the Church and the Pope, whose oppression had to be overthrown with violence, and as it were their bodies – the churches, convents and monasteries – plundered. It would be facile to say that, but for this, lace might have remained for ever an esoteric ecclesiastical art, playing no part in the fate of royal houses, and of nations. This is not of course to say that it played a major role, the interesting thing is that it was important enough to play any part at all. It is all the more remarkable as there was never a vast amount of lace made, and it was made only in one continent, Europe, and not even in the whole of Europe. In the sixteenth century it was made primarily in North Italy, and in Flanders. By the end of the seventeenth century Venetian lace was on its way out, but French needlepoints were flourishing, and the market for Flemish bobbin was growing rapidly. In the eighteenth century lace from Italy had returned to being primarily ecclesiastical and offered little competition in the world of fashion to the highly popular laces of France and Flanders. It was a move away from southern Europe towards the north, which continued into the nineteenth century to envelop England and Ireland.

Ecclesiastical laces of the embroidered type, though they may have been used in a semi-secular manner to deck the chapels of great houses, had no place in fashion. They were sumptuous and impressive, part of the dignity and solemnity of the church. Fashion,

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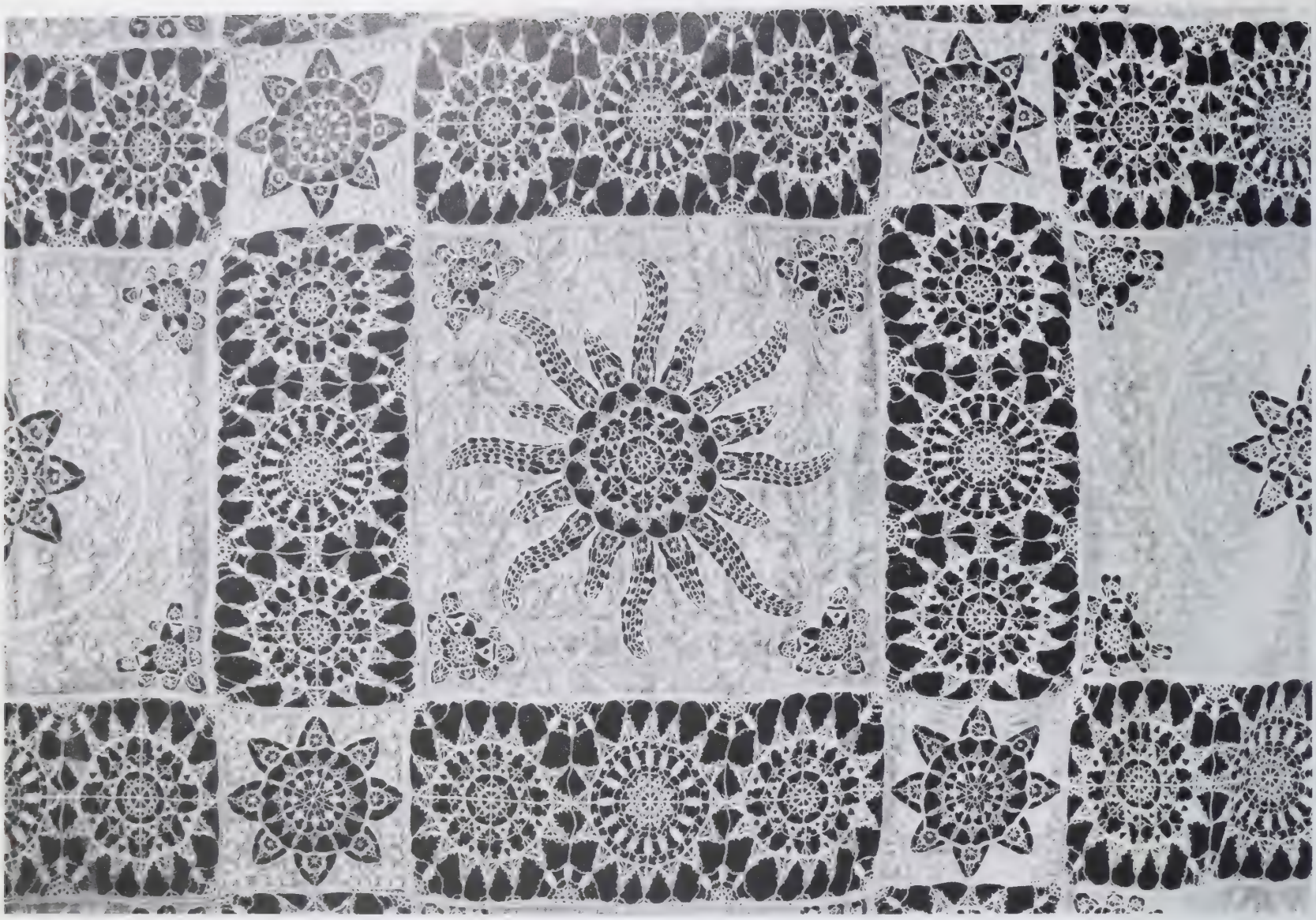

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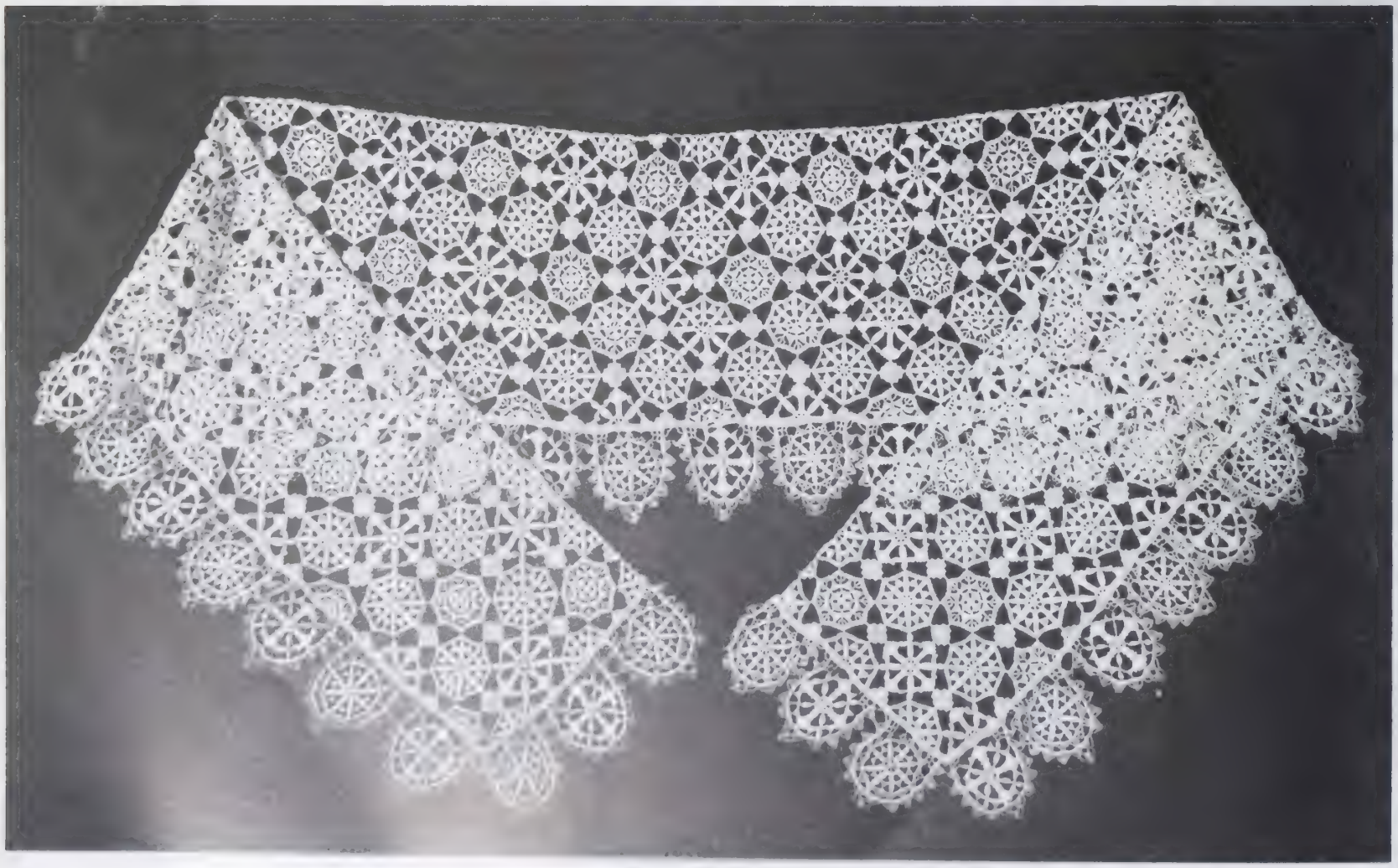

on the other hand, demanded something lighter and more flamboyant for personal decoration and the enhancement of *élan*.

The lace which was first exploited for this purpose was needlepoint. It appears to have developed as an embellishment of an embroidered lace known as cutwork.

(5) shows a very lovely cutwork coverlet, the alternate squares decorated with needlepoint stitches composed around a skeleton of warp and weft in the form of a sunburst spreading through the pellucid linen. There are lobed reticella insets in the corners of the squares, and the spaces are filled with white appliqué embroidery of dianthus and other flowers.

The most fashionable laces of the sixteenth and early seventeenth centuries were reticella and punto in aria. Both were built up of buttonhole stitches, the first on a fine scaffolding of linen cloth, the second with no linen ground. Thus although the technique of punto in aria was to use a needle, and an embroidery stitch, it had no background of fabric and was not embroidery. It was conjured as it were out of the air by following a design drawn in ink on parchment.

(6) shows a collar of reticella and punto in aria of the late sixteenth century. A similar collar is in the Rijksmuseum.

(7) shows a length of punto in aria of almost Islamic design. It is strictly symmetrical and near geometric, of a precision which though static and rigid is very beautiful, and embodies a contemplative stillness. Narrower pieces, stiffly starched, on a foundation of fine lawn, stood out from the neck in tiered ruffs supporting the head, while lace cuffs sharp as cones of patterned ice encircled the sleeve ends.

As the sixteenth century passed and the seventeenth began, the needlepoints became more rich and elaborate, and free-flowing though formalised designs replaced the earlier geometric patterns. Long sinuous stems with enormous raised flowers and fruits of fantastically beautiful detail filled the lace, their padded rims swollen with wool neatly overstitched and picot'd with the finest of flax.

(8) shows a panel of Venetian *gros point*. The huge flowers are between four and five inches across, the cordonnet is very closely worked and frivolously decorated with a looped or fringed border like miniature braiding. These elaborate motifs fit compactly together with the shortest of bars to link them, a sign of an early, and good quality, lace.

(9) shows Venetian rose point. The motifs are smaller, only about 1½ inches across, and it is a superb example of its kind, full of life and movement, the eye races along the boldly curving stems, out into the thrusting blossoms that seem to unfold like petals around a starry centre.

Venetian raised point was a favourite lace of the Stuarts, and a portrait of James II of *c.* 1690 shows him wearing it with armour. It

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was, too, extremely expensive, and could only be made while kings demanded it. When the demand ended Venice could no longer afford to make these laces, and gradually as the lace-makers grew old and died so the art itself was lost.

The reason that demand for Venetian lace fell was quite simply a matter of finance. Through its flourishing, if not always honest, trade in luxuries, Venice had become rich, while her customer-countries developed a very adverse trade deficit. Economy was needed, and sumptuary edicts were passed, but these could not be effective until some adequate substitute was found. The fact was the Court could not do without lace, and however severe the penalties for breaking the law, lace would still be smuggled, and English, French and Spanish money would still pass into the coffers of Venice to the tune of many thousands of pounds a year. *Laces for a lady, letters for a spy, Watch the wall, my darling, while the Gentlemen go by!*

Several possible alternatives were open:
(a) Venice could produce cheaper laces, and she did, by making flat needlepoints which involved far less work than the raised points. (10) shows a Venetian *point plat* of the finest quality. The starry picots form a delicately wrought openwork of flowing lines, but it lacks completely the grandeur and panache of *gros point* and *rose point*, and fashion-wise it failed to catch on.
(b) The impoverished countries could make their own needlepoints. Flanders tried, and her attempts in the mid-seventeenth century were of good quality and workmanship, but level and unexciting, and they had no advantage in design over the Flemish bobbin laces. At the same time they had the disadvantage of being slower and more expensive to make. (11) shows a Netherlands needlepoint lace, and (12) a Flemish bobbin lace, both of similar designs of crowded contorted flowers and foliage like monochrome *multifiore* sweet lollies.

England too had tried a needlepoint lace, rather similar to a clumsy Venetian *point plat*, and with even less fashion appeal.

In the French court the Bourbons, like the Stuarts in England, had a passion for lace and Venetian, or Spanish, needlepoints were *de rigeur*. It was an ornamentation denied to most of their subjects by its expense, and thus a status symbol par excellence. Their native lace at that time, like ours, was not very good, but they showed a lot more initiative in dealing with the problem. They were determined to be no longer dependent on the city of canals and gondolas, and they launched the most effective attack on foreign importations by making something as good, as attractive and, by royal decree, as fashionable as the Venetian needlepoints. This new lace was given the name Point de France, and was first made at Alençon about 1665 [illegible] set up by Colbert. (13) shows a typical Point de France lace from the [illegible] half [illegible]

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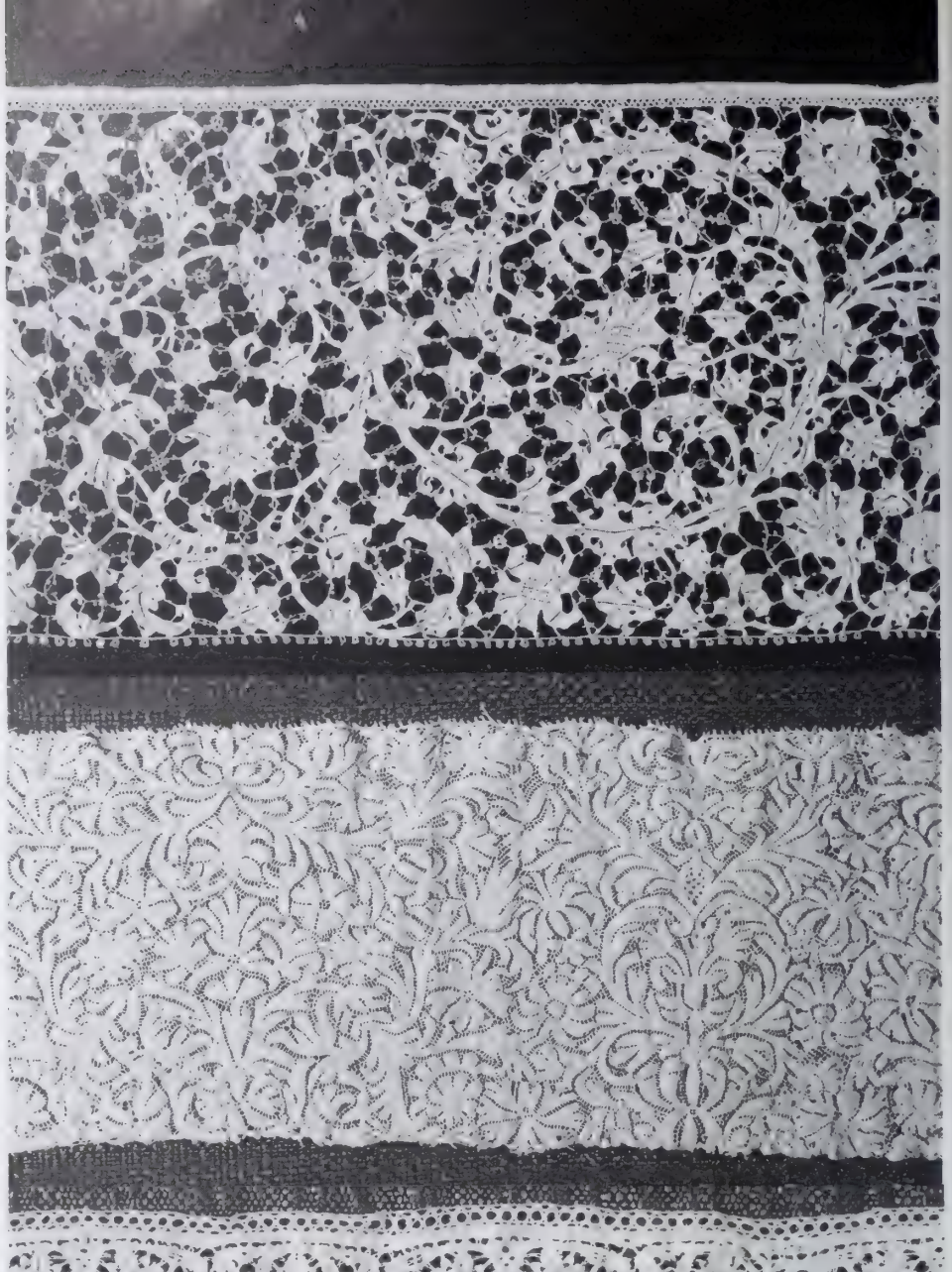

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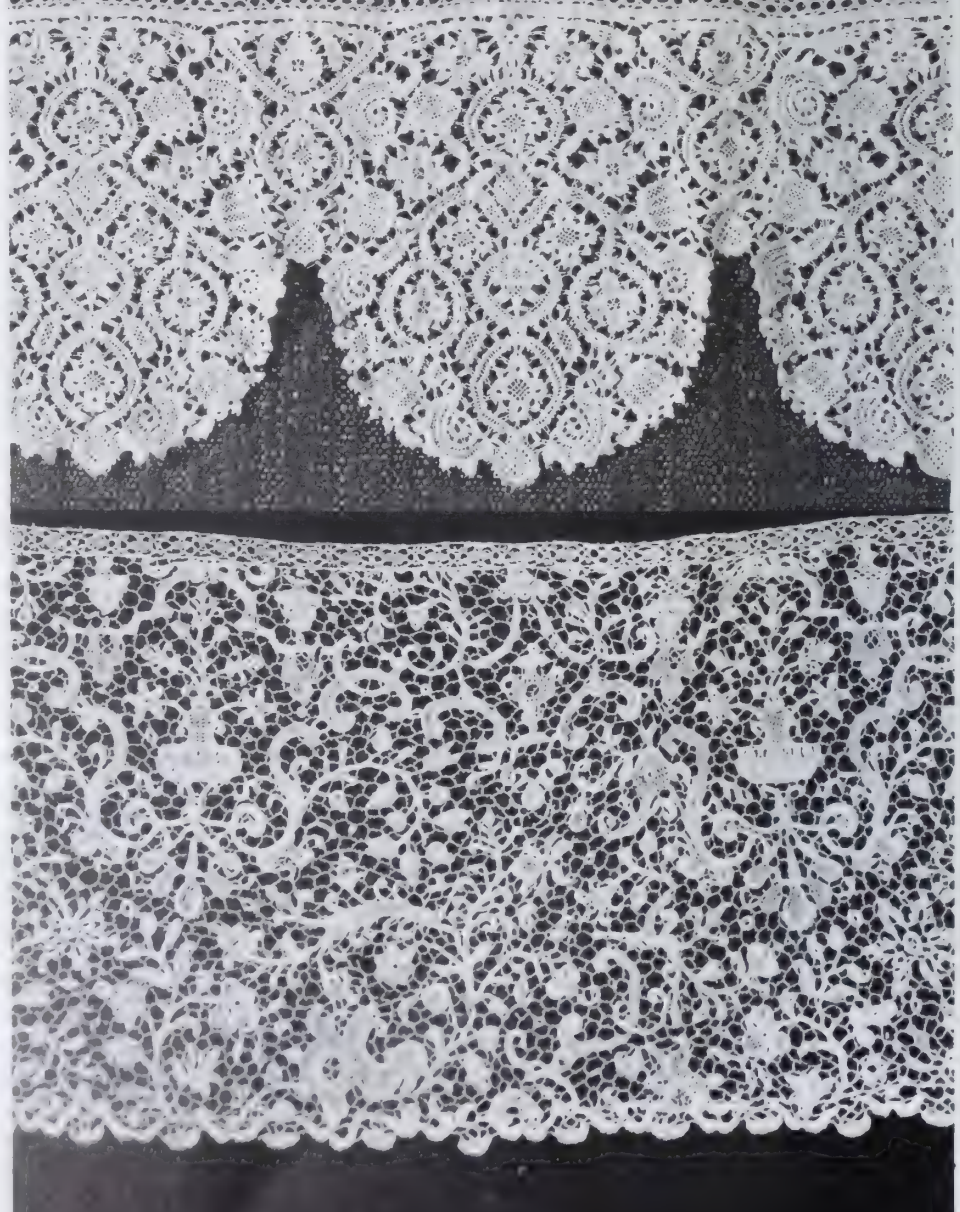

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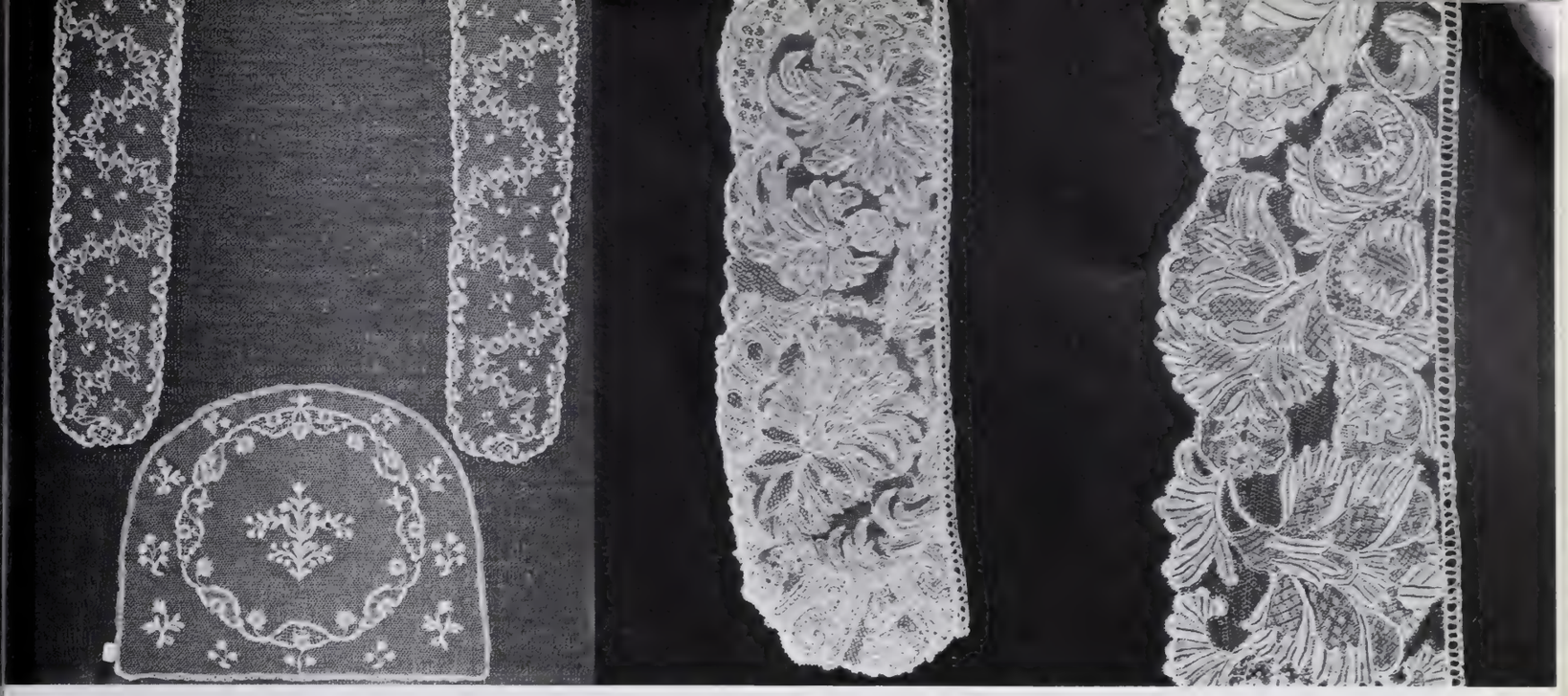

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better ones were made. It is a rare lace, for already the tendency was away from the heavier laces towards the lighter weight needlepoints, and Point de France in its full Rococo form was by 1700 being replaced by Argentan and Alençon, the later 'Brussels' needlepoint, and a puzzle lace called 'reseau Venise'.

(14) shows a cap back and lappets of Argentan. The main difference between this and Alençon is in the ground and needs a magnifying glass to be discovered: each side of each mesh is closely worked with buttonhole stitches.

(15) is included here because of its basic similarity in texture and weight to Alençon and Argentan. It is, however, an eighteenth-century 'Brussels' needlepoint. The realism of the flowers, the appearance of layered petals, and the delicate fillings foreshadow designs of the nineteenth-century Brussels point de gaz (see 27). A distinguishing feature between the Brussels and French needlepoints is also a microscopic one: the cordonnet in Brussels is fixed with spaced buttonhole stitches, while in the French the buttonhole stitches are in contact all the way round.

(16) is 'reseau Venise'. This is a very flat diaphanous lace with typical chevrons, and a sparse ground of the Alençon type, enclosing clear carnations and stylised fruits and flowers. In spite of its name, the opinion is that this is not a Venetian lace but a French or Flemish one, though unlike the other eighteenth-century needlepoints it had no cordonnet. Of these four types, only Alençon continued to be made in the nineteenth century. (c) They could use bobbin laces which were quicker to make and therefore less expensive, and if necessary fashions could be adapted to suit them.

Bobbin laces are known to have been established in the sixteenth century. One piece of evidence is Shakespeare's reference in 'Twelfth Night' to *the free maids that weave their thread with bones*. The play is dated 1600-01, and bobbin lace making must have been familiar to the audience, or this passage would be meaningless.

Italian cities such as Genoa produced in the sixteenth and seventeenth centuries a plaited bobbin lace similar in design to punto in aria, which could be used for the trimming of ruffs and handkerchieves, but it was on the whole slightly clumsy and lacked the crystal-like precision of the real thing. (17) shows a Genoese bobbin lace imitating a punto in aria design.

Milan also produced a bobbin lace, mainly in the form of deep collars or flounces. Although it was a very smooth lace, with no cordonnet, the rich and lavish designs to some extent resembled the Venetian gros points. (18) shows a Milanese flounce of exhuberant curvaceous forms of flowers and birds with intricate fillings, the short linking bars bordered with picots. Though the design and technique later deteriorated, Milanese bobbin lace continued in church use into the nineteenth century (19). Venice herself, however, never managed to produce a bobbin lace which could compare with that of Flanders, and the collection contains no example of the very rare 'Venetian bobbin' as it is called.

As far as one can tell from records, English bobbin lace of the seventeenth century was of small production and indifferent quality, so although England eschewed the laces of Venice, it continued to import the bobbin laces of Flanders, and the seveenth century shows a changing series of fashions, most notably the flat linen collar spreading over the shoulders, so extensively portrayed in the portraits by Van Dyck. (20) shows a delightful flounce of Flemish bobbin lace of this period, with a cloister-like arrangement of archways flanked with birds and filled with vases of flowers, the tops of the columns pierced with rose-windows.

These bobbin laces, ordered in huge quantities, were also of course expensive, and it was not very long before Charles I was again in trouble. His incredible extravagances – more than £1,000 a year on lace and linen, equivalent to perhaps £100,000 now – caused him to levy poundage and tonnage, and to sequester estates, in order to sieze more and more money for his personal profligacy. His execution, and the brief dictatorship of Cromwell, were forgotten with the Restoration, and his successors Charles II, James II, William of Orange and Queen Anne seem alternately, or at the same time, to have passed sumptuary edicts restricting importations, and to have spent fortunes on foreign lace.

The Dutch and Flemish bobbin laces, which were popular in the late seventeenth century, used the exceptionally delicate flax thread grown in the low countries, producing lighter, softer, more pliable laces than those of North Italy, though at the same time equally firm and compact. They became the forerunners of a whole series of light as air, intricate cobwebs of flax so closely worked as to resemble woven gossamer, for example Mechlin, Binche, Valenciennes and point d'Angleterre.

(21) shows a Mechlin lappet of *c.* 1740. The whole atmosphere of it is quite different from the strong vigorous sixteenth century designs, and the bold Baroque splendour of the seventeenth century. It is gentle and placid, even complacent, showing carnations with leaves and buds, quatrefoil fillings and cornucopia.

unusually delicate fronds and flowers against a typically spotted ground. The outline of dots is similar to Valenciennes. The thread used is only 1/20 mm. in diameter, so fine that the spinners had to work in a damp cellar or humid hay loft, for a drier atmosphere would cause the fragile and very expensive flax fibres to continually break. Its value is said to have been ten times that of standard gold, of equal weight.

(23) shows an early Valenciennes lace of ornate design. The complex ground is known as oeil de perdrix. The prices quoted by various authorities for these delicate laces show some disparity, and it is difficult to convert antique European currencies into modern equivalents. but there is no doubt that they were extremely high. An early eighteenth-century figure of £50 a yard seems not unlikely.

(24) shows a cap back and lappets of the bobbin lace known as point d'Angleterre. The scalloped edges enclose burgeoning fronds, tiny daffodils and periwinkles, with an appearance of layered petals, which developed into actual layers of lace in the nineteenth-century Brussels lace, point de gaz. Though it was banned in England, in the new attempts to encourage native craft, point d'Angleterre was so beautiful that it was immensely coveted.

This was the age of lappets, fontanges, engageants and aprons. Lace was worn all over in a filmy lightness like a floating aura. It was a time of fierce competition between bobbin and needlepoints, and between country and country, which led to smuggling, to pirating of designs and ideas, and inducements to workers to move their skills from one country to another.

Though William and Mary, and later Queen Anne, gave a rather half-hearted patronage to English lace, they were too much enamoured of the Flemish laces, especially Mechlin, to do very much good. The Hanoverians, though German, and not altogether in love with England, detested the French. The Anti-Gallican Society was founded, offering prizes for various English goods, including lace, and in 1753 an award was made of £15 to Lydia Maynard of Honiton, Devon. Despite these efforts, Mechlin remained extremely popular both for men's ruffles and for women's lappets, and French silk bobbin laces were also fashionable.

Religious persecution played a part in the spread of lace making in England. Whilst it was the Catholics who were persecuted and discriminated against here, in France it was the Protestants, and the first exodus, of the Huguenots, took place in the sixteenth century. Others followed in the seventeenth and eighteenth centuries. Settlements were mainly in the Midlands counties of Buckinghamshire, Bedfordshire and Northamptonshire where the lace imitated those of Lille and Mechlin and in Devon where a new

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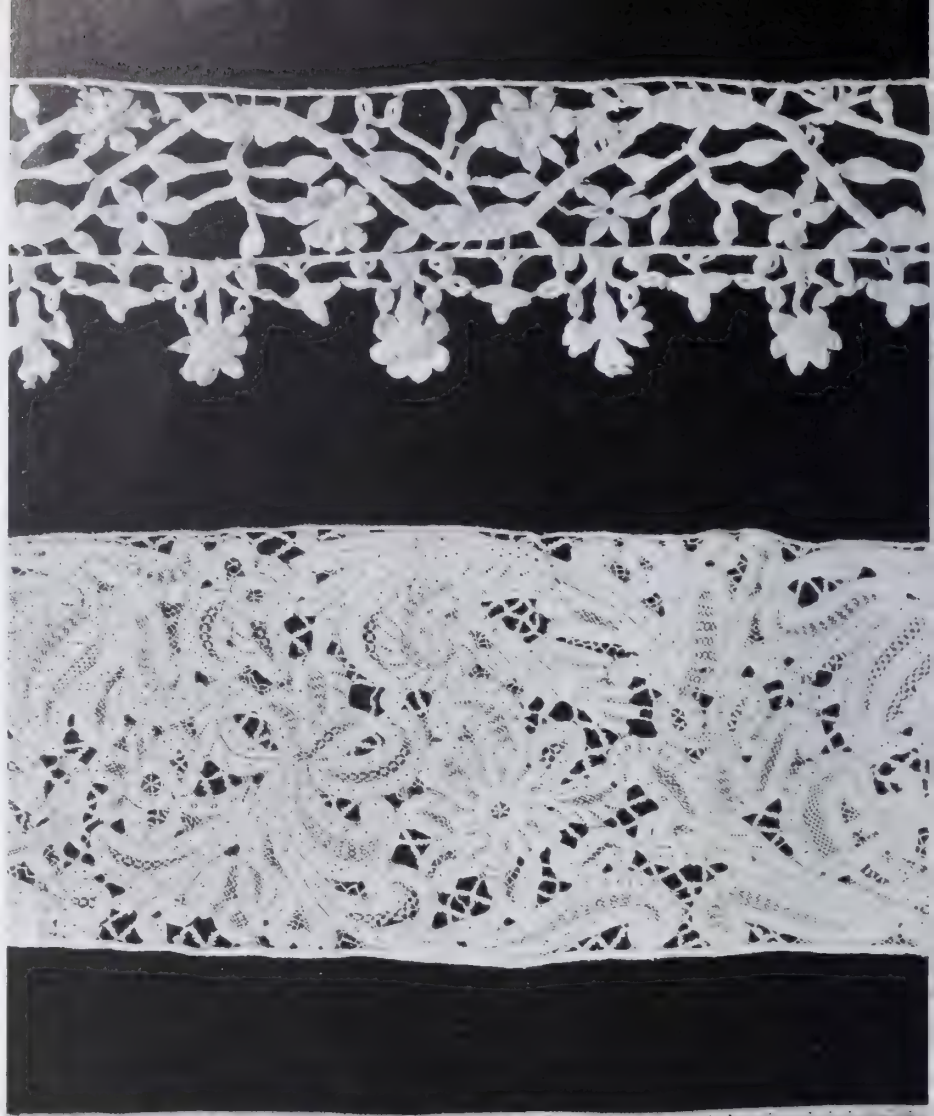

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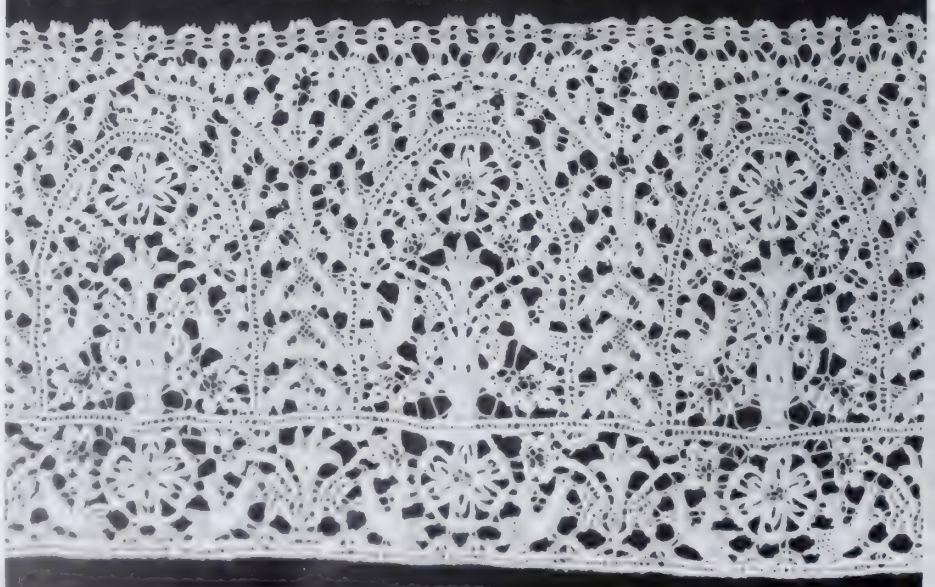

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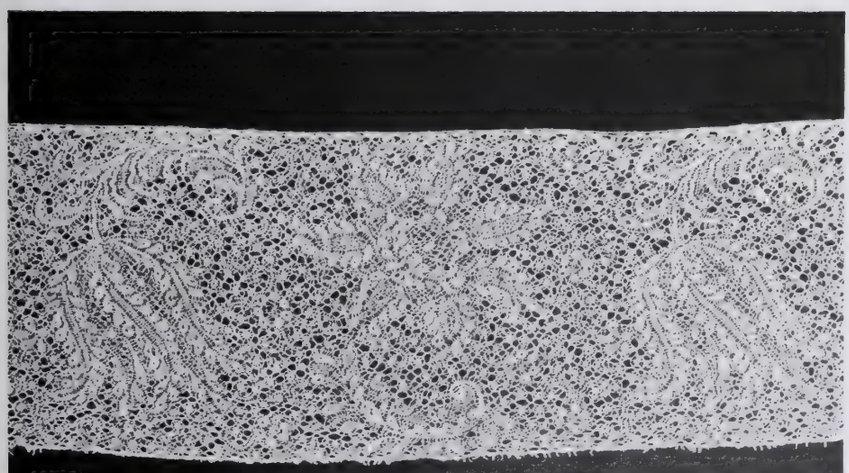

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called Bath Brussels closely imitated the point d'Angleterre of Flanders. The choice of these limited areas seems strange, and it has been suggested that Ampthill, as the home of Catherine of Aragon, and Devon, as the terminus of the wool trade route between England and Flanders, had already associations with lace or with the Flemings. (29) shows a handkerchief bordered with Buckingham lace of a typical country design, acorns and oak leaves.

There is little direct continuity in lace between the eighteenth and nineteenth centuries. The two shattering influences of the Industrial Revolution and the French Revolution brought the lace proficiency of France and England to a devastating halt. Many French lace makers died, or were killed. The number in the city of Valenciennes alone dropped from 4,000 in 1780 to 250 in 1790.

The skill of hand spinning had been to some extent lost with the invention of the Spinning Jenny in 1764, and a whole new attitude to life, and to production, now evolved. The early machines were complex, and a highly competent machine worker was paid more than someone making lace by hand, and still

could produce lace more cheaply. In about 1810 machine workers earned between £2.50 and £10 a week depending on the intricacy of their work and the demand for the lace, while hand workers earned 2/6 to 3/6 a week, sometimes for a ten-hour day. Money, for the first time in the history of lace, took precedence over artistic dexterity. The royalty of the past, to whatever abuses they may have put their wealth, did subsidise the world's most brilliant art.

One might have supposed that hand and machine laces could have lived side by side, satisfying different ends of the market, but it was not so.

After a decade during which lace was completely demodée the innovation of Heathcoat's machine net in 1809 rearoused interest, and its prettiness, especially when hand embroidered in Nottingham or Ireland, made it the fashion of the rich as well as of the poorer.

The flourishing of hand-made lace depended not so much on individual genius as on continuity of expertise: if it brought in no income then there were very few who could continue to make it just as a pastime. The cost of good thread alone was enormous – £100 to £120 per pound weight – and hands had to be kept continually clean and unchaffed by any other work. The numbers of lace makers fell, and the nineteenth century shows a series of alternating revivals and declines.

One of the most promising novelties was the application of hand-made motifs, either bobbin or needlepoint, to machine net. These were in vogue, on a small scale, by the 1830s, but it was in 1839, when Queen Victoria chose a Honiton guipure design for her wedding dress, that a major revival began. Forty years had already passed without any extensive lace making in that area, and a search of South Devon was needed before a hundred sufficiently competent workers could be discovered. (26) shows a Honiton guipure collar.

In France also royal patronage by Napoleon, and by the Empress Eugènie, revived fine quality Alençon needlepoint.

In Ireland Carrickmacross, a form of muslin appliqué on net (25), is said to have begun in the 1820s, but in this case it was the convents which subsidised the work in order to aid needy women and children. In Ireland also convents taught, and marketed, fine copies of the seventeenth-century Venetian needlepoints, as well as their own version of this work. Some, known as Youghall, was excellent enough to be ordered by royalty.

In Malta, in 1840, Lady Hamilton Chichester revived the making of silk bobbin lace. This used a thicker thread and so was much quicker to make, and therefore cheaper, than the gassed cottons, or flax, used in England. It quickly caught on, and stimulated the Midlands centres to set up a rival lace, Bedfordshire Maltese (27). However, the general attitude of the period is summarised by a mid-nineteenth-century writer who

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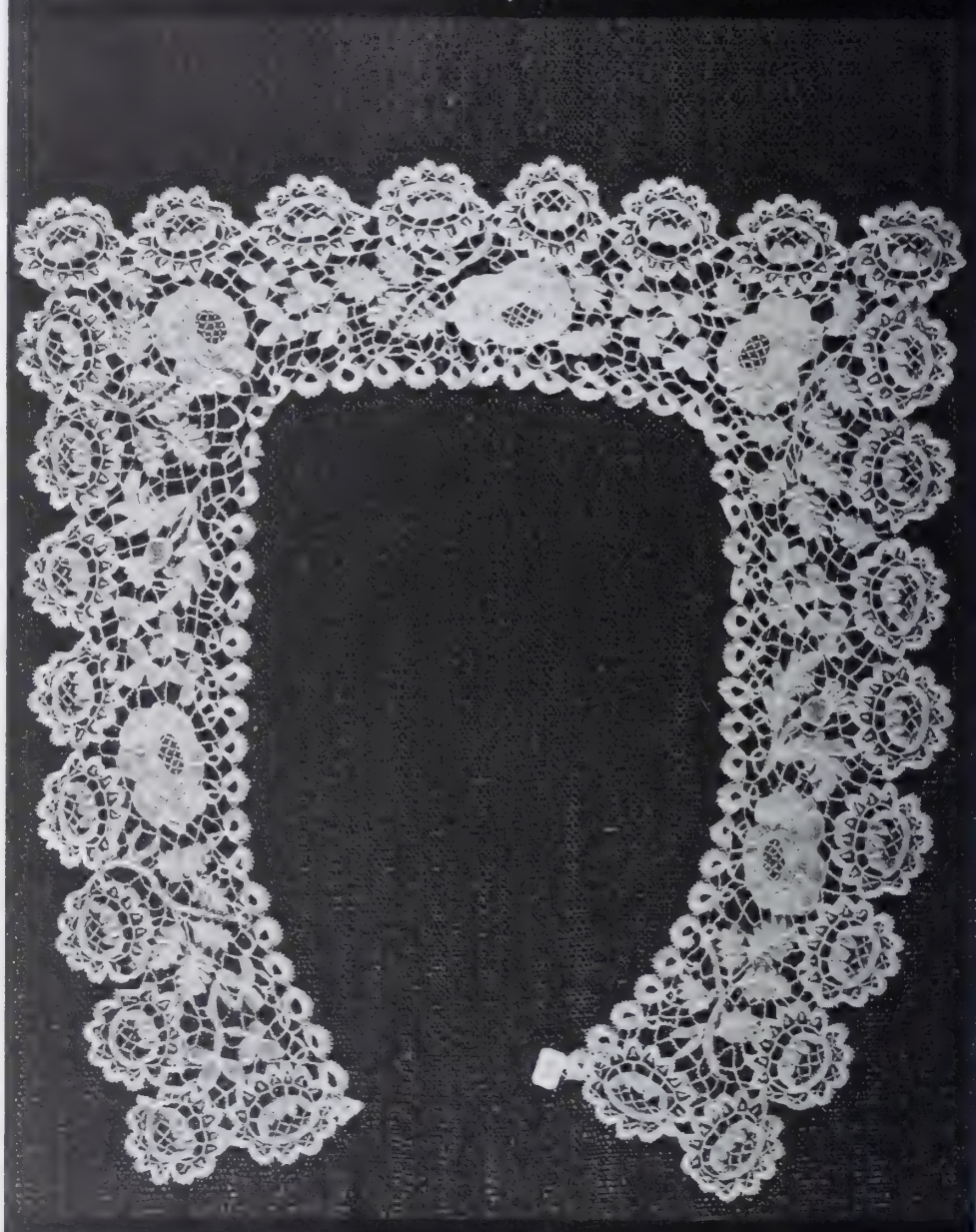

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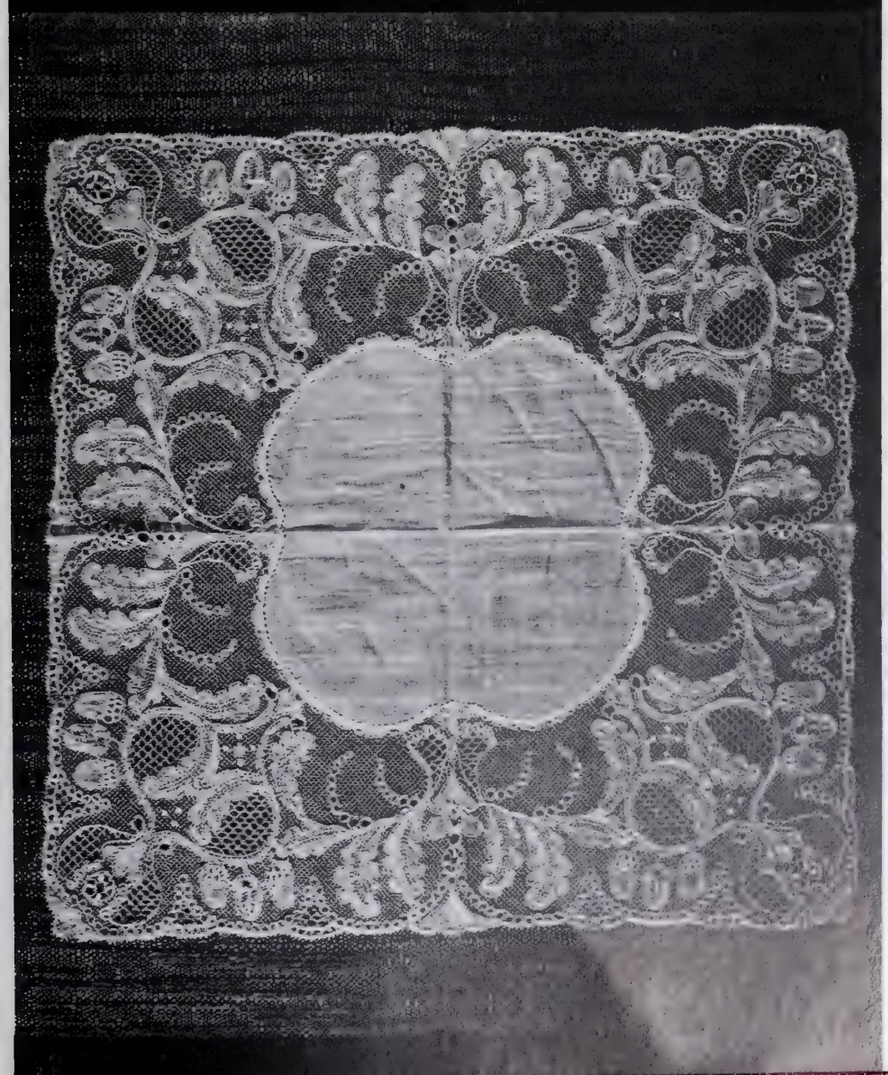

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speaking of *a novel description of lace called Maltese*, comments *as it readily admits of imitation by machinery, it will probably not continue as a fashion.*

The struggle was always there. Hard on the heels of these hand-made lace revivals came the dazzlingly efficient patterned machine laces which won instant acclaim at the Great Exhibition of 1851. Their designs and techniques – stimulated by Prince Albert who had offered very generous prizes – matched so closely many of the bobbin laces that it was almost impossible to distinguish them.

Individual designers with small groups of dedicated workers now and again emerged to produce exceptional hand-made pieces for a special commission, and this collection contains a superlative example of point de gaz (28). It is a very beautiful long scarf with shaped ends, *c.* 1870, the realistic flowers and leaves showing an interplay of light and shade created by more closely packed or more widely separated buttonhole stitching (15 and 24).

Thus excellent lace could still be made, but the time taken for such work was exorbitant. An Alençon flounce bought for the trousseau of the Empress Eugènie had taken thirty-six women eighteen months to complete, equivalent to forty-eight years of one person's life. It cost, in 1851, nearly £900.

The speed, dexterity and relative inexpensiveness of the machines was causing the beautiful classical hand laces of the seventeenth and eighteenth centuries to deteriorate into craft or tourist pieces. Even when demand did increase it rapidly outstripped the number of skilled makers. Their work then became hurried and degenerate, demand consequently fell, and again the lace makers turned to other more financially rewarding, and less exacting, occupations such as working in the boot and shoe factories of Northampton.

A census of female lace makers in Northamptonshire showed more than 10,000 in 1851, fewer than 800 in 1891. Many of the workers had been young children little more than five years of age, paid perhaps sixpence for a long day's labour, and their employment was made illegal in the 1870s. Many others had been old, and their practical ability died with them. Commercial hand lace making was hit by the 1914-18 war, and was emaciated almost to extinction by the world slump of the 1920s.

This fascinating collection reveals many choice pieces from the heyday of the earlier centuries, but not a great deal from the declining years. It does, however, contain one piece which illustrates the work of the Aemilia Ars Society of Bologna, which produced meticulous copies of seventeenth century needlepoints as late as the first quarter of the twentieth century.

Photographs: (10), National Portrait Gallery; all others, Ronald E. Brown.

Lynne Thornton

GUIMARD & THE METRO

In August Parisians cheerfully leave their capital city to the tourists, preferring the bronzed sweet-smelling crowds on the beaches to the airless suffocation of traffic-bound streets. All visitors use the métro at some point during their stay, and this article may help to ease the tensions and discomfort of the journey by giving our readers an insight into the conflict of styles and striking aesthetic attitudes which made the world's most famous transport system into a cultural monument.

The first Paris Métro line – Vincennes to Maillot – opened in July 1900. It was a sweltering hot day and the thousands of visitors crowding into the capital for the Universal Exhibition found the subterranean tunnels refreshingly cool. Not only that, the journey east-west across the city took less than half-an-hour. At last a quick and cheap answer to the intolerable state of public transport on the surface: interminable queues at the stops, fights to get a place in the tramway, horses drawing the omnibuses who refused to move forward, giant traffic jams. The Métro was an instant success; 17,700,000 passengers in the first five months, nearly 56 million the following year.

Although Paris was behind other cities – London had inaugurated the first section of her metropolitan railway in 1863, New York in 1868, Chicago in 1892, Budapest in 1896, the idea was certainly not new. The first suggestion, that of supplying Paris' central market, [illegible] was made [illegible] nothing more was done until a special commission was set up in 1871 to study the different possibilities. All sorts of wild projects followed, mostly for aerial trains, even monorails, running on viaducts criss-crossing the city. In these plans drawn up by polytechnicians, engineers and architects (everyone thought he knew best), the intricate metalwork pillars and balustrades were fussily decorative, the entrances to the stations grandiose, in the style of the railway termini of the period. In 1886, when a project for a railway underground seemed the most likely to be accepted, Charles Garnier, architect of the Paris Opera, itself a masterpiece of nineteenth-century Baroque, wrote to the Minister of Public Works insisting that the Métro must quite definitely reject all industrial aspects in order to become entirely a work of art. Paris must not be transformed into a factory, it must remain a museum. The Minister should make use of stone, marble and bronze, sculpture and triumphal columns *Art and elegance down to the smallest detail, should be the characteristics of the Paris Métro,* Garnier emphasised. For years discussions about the Métro went on. The State wanted it to be linked with the railway termini, the powerful railway companies retaining financial control, the City of Paris for it to be of more general use to the Parisians. This fruitless controversy came to an end in 1898. Public transport in the streets had become infernal, the Universal Exhibition was approaching. A decision was finally taken. The Métro was at last to be built.

The obstacles to be overcome seemed insurmountable, old quarries and the excellent but complicated Second Empire drainage system to be avoided, not to mention the network of telegraph and telephone lines, waterpipes and pneumatic tubes. Only one man accepted the contract, Baron Edouard Empain, the Belgian engineer, financier and industrialist. He created the Compagnie du Chemin de Fer Métropolitain de Paris. The realisation of the Métro was placed in the hands of that now forgotten genius,

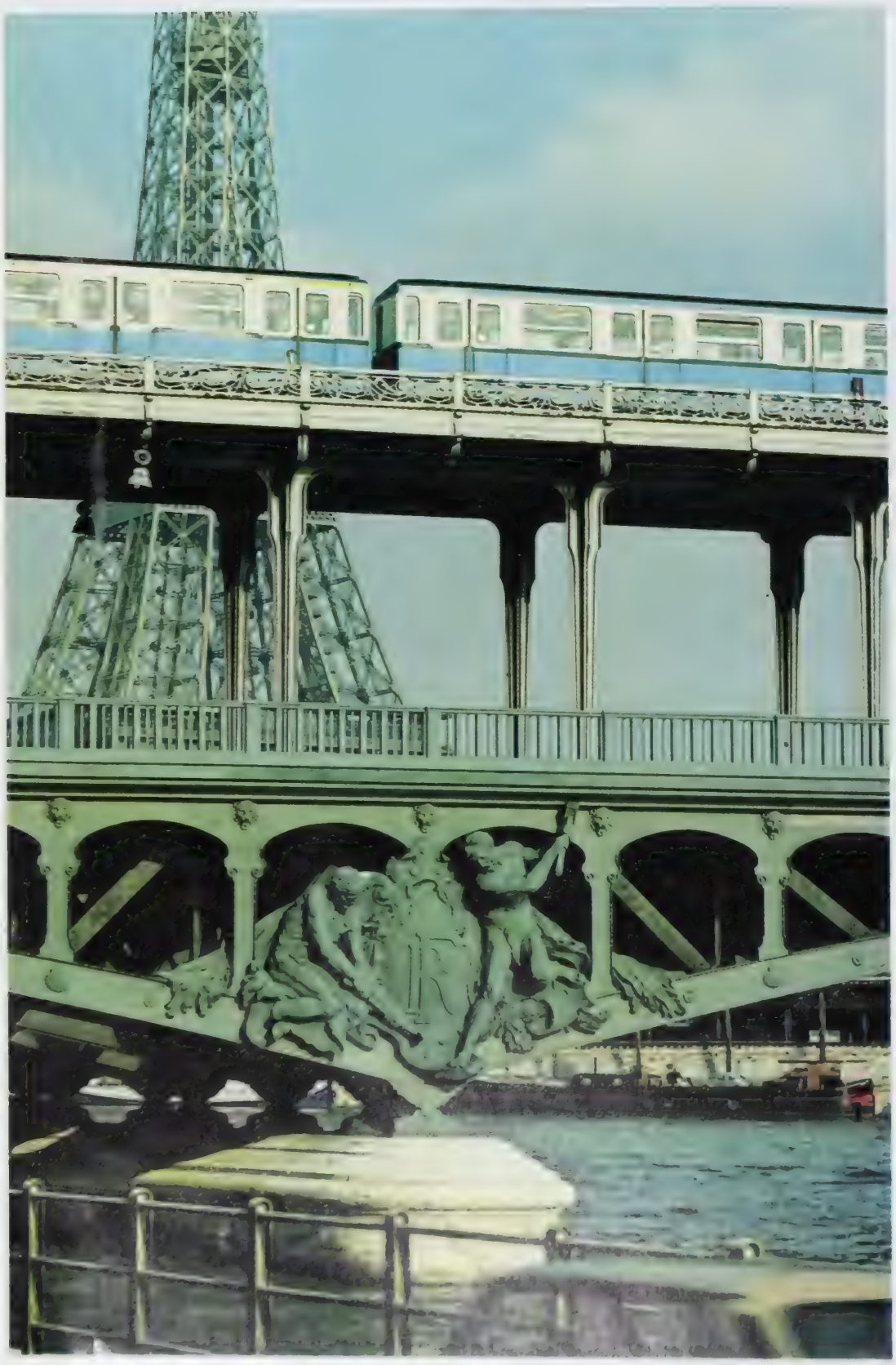
(Left)
Hector Guimard's Métro entrance in front of the l'Etoile. The traditional Beaux-Arts architects were bitterly opposed to Guimard's Art Nouveau *designs.*
Roger-Viollet Archives.

(Right)
Three views of the Place Dauphine Métro station entrance designed by Hector Guimard, the only one of its kind extant.

Fulgence Bienvenüe, who, until the age of 82 when he finally retired, was to transform underground Paris. Digging on the first line went on night and day. Not all the 2,000 workers were professional; there were out-of-work bankrupts, a group of acrobats, a dentist and even a marquis. The Métro, twisting and turning, built as near the surface as possible, caused chaos. The explosions broke wine bottles in cellars, serviceable wells dried up, the ground collapsed in different areas, streets became impassable, causing shopkeepers to complain bitterly because of lost business. But the Parisians realised that all this upheaval was necessary. *C'est pour le métro, métropoli, tropolitain. C'est pour le métro, le métropolitain* went a popular song at the time. The stations underground were lined with shiny white tiles, hygienic and harmless. The station entrances themselves caused more of a fuss. The new Métro company, under pressure from Charles Garnier who was still insisting on the artistic nature of the railway, set up a competition to select a suitable architect. The winner, a certain Durray, was acceptably traditional and Beaux-Arts. However, the banker Adrien Bénard, President of the administrative council of the company was particularly fond of Art Nouveau. He succeeded in bypassing the jury's decision and in imposing, despite a general outcry, the remarkable entrances in cast iron designed by Hector Guimard, which are today classified. A few of these Guimard stations were covered by horseshoe-shaped, glass-covered pavilions, which were compared to dragonflies unfolding their wings. Most of the entrances, however, were encircled by a balustrade of bony green-enamelled plaques. Many had strange lamp posts at the top of the stairs with *arms standing on cast-iron stalks, holding between their hooks glass fruit in the form of half-sucked caramels.* The high priests of official taste thoroughly disliked the Guimard style and when, in 1904, the Métro company refused the architect's plans for a station right in front of the Opera, in favour of a sober and very dull stone balustrade, there was open rejoicing at his fall from favour.

In 1903 a new concession was given to the

Viaduct crossing the Seine from the Austerlitz station. The Beaux-Arts architects, led by Charles Garnier, insisted that the Métro should have decorative ironwork and stone sculpture.



Nord-Sud company to build circle lines. Viaducts crossing the Seine at Austerlitz and Passy were designed by Jean-Camille Cormigé in carved stone and cast iron in the academic taste. In 1906, the first of the six under-river tunnels was constructed from St. Michel. This particularly difficult question of crossing the Seine was solved by the insertion of pre-fabricated metal framework *caissons* into tunnels dug under the river bed.

The Métro continued to run throughout the First World War, despite the mobilisation of 80 per cent of the personnel. There was in any case no other means of public transport, motorised omnibuses having been temporarily suppressed, and the Métro's old rivals, the horse-drawn omnibus and tram having been taken out of service in 1913. The post-war years saw the building of many new lines and the designing of prototypes of ticket offices, doors and signs, which remained unchanged until the late 1940s. Heavy metal gates at the entrances to the platforms were introduced, barring the way to passengers by automatically closing on the arrival of the train. Formerly it was the *poinçonneuses*, first recruited during the Great War. These women had held the responsibility of controlling the inflow of passengers onto the platform by the shutting of a gate. From the 1920s on, until they were replaced in the 1960s by electronic turnstiles, their rôle was to sit punching tickets, scattering piles of confetti at their feet.

The amalgamation in 1930 of the Métropolitan company and that of the Nord-Sud led to the building of further lines, including one to the Porte de Charenton in the south-east, which greatly added to the success of the Colonial Exhibition held at the Porte Dorée in 1931. The traffic within the city had considerably increased since the War and in 1930 the Paris Métro carried 888 million passengers. Not only that, the suburbs were becoming more and more populated and the Municipality felt that the suburbanites, as well, as the Parisians, should benefit from the rapidity, cheapness and punctuality provided by the Métro. In 1934, the first four extensions outside the city itself were realised. These seem extremely modest compared to the enormous work which has gone on since 1961; the RER (Réseau Express Régional de la Région Parisienne) now extends far into the suburbs, providing such a rapid and efficient service that it has helped do away with the old slogan *Métro, boulot, Métro, dodo* (Métro, work, Métro, sleep).

By the 1950s, many of the old stations had become decidedly out-of-date and unattractive. The old Métropolitain company had disappeared with the creation in 1948 of the RATP (Régie Autonome des Transports Parisiens) and it was this organisation which began a whole series of programmes of renovation, modernisation and innovation which are still going on today; new rolling stock, lifts, escalators and moving pavements,

(Right, top)
The old cast-iron pillars of the Gare de Lyon station have been painted to give them a new look.

(Right, centre)
The platform at Varenne reminds passengers that the Rodin museum is just outside.

(Right, below)
St. Denis Basilique in the north of Paris shows the streamlined look of the 1970s' platforms. Colour photographs: Philippe Doumic.

strip lighting, turnstiles with magnetic readers, cheap season tickets and automatic ticket distributors (no queues at rush hours and far less litter), trains which are silent, comfortable and clean (all are non-smokers, although there is still a First and Second class). Although rapidity, frequency and regularity are the fundamental qualities of a Métro, agreeable surroundings are also important. Marius-Jean Belin, in charge of station design and decoration, told me that he likes the platforms and entrances of each station to reflect some aspect of its *quartier*. He has been particularly successful in the case of stations such as the Louvre, with its reproductions of museum exhibits and Varenne's Rodin sculpture. Exhibitions of painting, sculpture or photography organised by the RATP are held from time to time in the stations, as well as concerts. But the Métro has its unofficial entertainers too. The old blind accordeonist is now in fierce competition with younger buskers, who play everything from bagpipes, drums, violins, 'celloes, flutes and guitars to full-scale jazz bands. At 1.30 a.m. the Métro closes down for four hours, leaving in its depths 2,000 night workers, security patrols, a few down-and-outs (they are not moved on in particularly cold weather) – and the rodents.

Gone are the days of hard wooden-slatted seats, gusts of fetid air, the smell of garlic and Gauloises, ill-lit sinister corridors. But today to travel on the Métro is to journey into the past, for the names of the stations are evocative. Chosen by the local authorities of each *commune* and not by the RATP they recall battles (Iéna, Wagram, Austerlitz, Champigny, Bir-Hakeim, Verdun), politicians, soldiers and writers (Dupleix, Garibaldi, Gambetta, Jaurès, Félix Faure, Daumesnil, Kléber, Franklin Roosevelt, Charles de Gaulle, Voltaire, Victor Hugo, Alexander Dumas, Anatole France), the Révolution (République, Liberté, Robespierre), saints, convents and churches and the ancient gateways encircling the City of Paris.

Grant Muter

MINTON SECESSIONIST WARE

This brilliantly colourful and original pottery was conceived at Minton's as Britain's major contribution to Art Nouveau, and was successfully sold abroad, particularly in the United States, between 1902 and 1914. The principal designer was Leon V. Solon, who ultimately emigrated to the United States of America, working for the American Encaustic Tiling Company at Zanesville, Ohio. As present day collectors are quick to appreciate, Secessionist designs include some stunning and original shapes.

In the summer of 1902 representatives from the Minton factory set out on a sales trip to Germany, Holland, Austria and Switzerland. They carried with them a new range of 'Secessionist Wares', designed in Art Nouveau style, and were anxious to test the European market. At the end of a lengthy journey, covering most major cities, they were delighted to find the new range greeted with general enthusiasm. *The new Secessionist Wares*, they reported, *are greatly in the prevailing taste*. This news must have delighted Mintons who prided themselves on their international artistic reputation. With this in mind the company had shrewdly chosen the title 'Secessionist' to identify the new ware with the leading European movement of the time (the first international exhibition of the Secessionist movement had been held in Vienna in 1898).

Secessionist Ware was the joint design of Léon V. Solon, art director of Mintons from 1900–05, and his assistant John W. Wadsworth who had joined the company in 1900. Solon was son of Leon Marc Solon who had been associated with the introduction of *pâté-sur-pâté* decoration to England in the previous century. Léon Solon joined Mintons in 1896 when he was 24 years old, and quickly established his reputation. *The Studio* followed his work with keen interest, commissioned an advertising poster from him and commented that for him *the possibility of new effects appears to be endless*.

John W. Wadsworth was seven years younger than Solon. In 1899 he had been made senior scholar at the Royal College of Art, then newly reorganised by Walter Crane, where he came into close contact with and was strongly influenced by the architect W. R. Lethaby who was Professor of Design. Wadsworth succeeded Solon as art director at Minton after 1905 and later worked for Royal Worcester. On his death in 1955 the obituary in *The Times* described him as *the doyen of ceramic designers in England*.

Between them Solon and Wadsworth produced a prolific variety of designs for Secessionist Ware between *c.* 1902–14, although after Solon's departure from Minton in 1905, Wadsworth effectively took over work on the range. Besides the essentially decorative pieces — the vases and large *jardinières* — many items of functional household use were produced, including candlesticks, tobacco jars, trinket and wash-stand sets and, in addition, numerous tablewares, plates, comports, fruit dishes, cheese stands, teapots, chocolate and coffee jugs.

Despite its artistic pretentions, the Secessionist range was manufactured by mass production factory methods which allowed Minton to market the new wares very cheaply. In comparison with, for example, the Florian Wares which William Moorcroft had designed for James Macintyre which were produced after 1897, or the works of the small studio potters, Secessionist earthenware was inexpensive. The Minton price list dated October 1904 illustrates three small vases that could be purchased for 1*s.* each, and the largest vase cost only 5*s.* Teapots ranged in price according to size from 1*s.* 9*d.* to 3*s.* 6*d.* each and candlesticks cost 1*s.* 9*d.* each. If Secessionist Wares were to be supplied cheaply for the popular market, then it was necessary to accept the use of machinery. But the technical quality of the product suffered and this led to a lowering of standards. For example, the finish on some of the pieces is often crude and surface ridging is

(Left)
1: Tapering cylinder-shaped vase, with flared mouth and foot and applied strap handles. Height: 11¼ inches. Marks: 'No 22' in black transfer; Minton shape number '3371'; Minton date code for 1909.
This striking shape was one of the original Minton Secessionist designs. The strong vertical emphasis given to the surface decoration by the abstract geometrical pattern of attenuated slip-trailed flowers harmonises particularly well with the tapering elegance of the cylindrical outline.

(Far left)
2: Frontispiece to first trade catalogue of c. 1902, designed by John W. Wadsworth. The influential Secessionist Movement had held its first international exhibition in Vienna in 1898. The choice of the title 'Secessionist Ware' for the Minton range launched in 1902 reaffirmed the continuing influence of European design on the products of the Minton factory in the early years of this century.

(Far left, centre)
3: Design for an advertising display by Leon V. Solon and John W. Wadsworth, c. 1901. In this design the background layout and calligraphy is by Wadsworth, and the art work in the central panel by Solon.

(Far left, right)
4: Design for an advertising display by Leon V. Solon, c. 1901. Solon was noted for the quality of his figurative work and, besides his work for Mintons, he also produced advertising material for The Studio.

visible along the line of the machine mould.

Secessionist designs include some stunning and original shapes. Vases, in particular, were produced in a variety of flamboyant styles, ranging from smaller gourd, conical, crocus and bottle-shapes, to larger designs with tapering cylindrical sides and a tall elegant outline. A few of these designs appear to be influenced by the shape of Pre-Columbian pottery from Latin America. The surface decoration on these Secessionist Wares is equally distinctive.

There are three principal types of decoration. First there are the tube-lined wares, where an abstract pattern, usually of stylised flowers or leaves, has been piped on to the partially dried surface of the moulded earthenware before firing, so that the design stands out in thin seams of clay rather like icing on a cake. Second there are embossed wares, where the relief pattern of the decoration has been cast directly into the surface of the piece at the time of moulding. The effect is similar to that of tube-lining, but the raised outlines of these pieces are uniform and lack the attractive linear irregularity of tube-line work. Third there are the transfer-

(Right)
5: Tapering cylinder-shaped vase, with flared mouth and foot and rectangular handles. Height: 11¾ inches. Marks: No '36' in black transfer; Minton shape number '3503'; Minton date code for 1904.
Majolica glazes were applied freely to Secessionist wares and colours frequently ran into each other, as in this example, where the rich ochre and blue glazes have flowed freely down the body of the vase producing a characteristic runny ground.

(Below)
6: Vase with gently flared body. Height: 4¾ inches. Marks: 'No 43' in black transfer; Minton shape number '3556'; Minton date code for 1904.
The lyrical treatment of the stylised floral decoration of this small vase has a strong affinity with the fluid, organic lines of continental Art Nouveau.

(Left)
7: Tapering cylinder-shaped vase, with flared mouth and foot and rectangular handles. Height: 11¾ inches.
Marks: 'No 1' in black transfer; Minton shape number '3503'; Minton date code for 1911.
Slip-trailed decoration, such as the festoons on this vase, were a characteristic feature of Minton Secessionist Ware and were applied over thin tube-lined seams of clay which were piped on to the partially dried surface of the earthenware before firing. This particular design shows the influence of the Adam revival, a fashion that was also exploited in the designs of other manufacturers, from c. 1905, such as Liberty and Company.

(Below)
8: Candlestick in the shape of an inverted trumpet.
Height: 6½ inches. Marks: 'No 1' in black transfer; Minton shape number '3465'; Minton date code for 1909.
Unlike the more expensive wares produced by the studio or Art potteries, Minton Secessionist wares were cheap. This candlestick, for instance, one of a range of eight which the company manufactured, was priced at 1s. 9d.

(Right)
9: Vase with tall tapering body, flared at the base and rim, with raised handles. Height: 14¼ inches. Marks: 'No 54' in black transfer; Minton date code for '1908'.
The surface decoration of this Secessionist piece is unusual. It is normal for the raised outlines which delineate the decorative pattern to be slip-trailed in dark green or brown, but in this case they are left plain and the painted floral design is contrasted against a background of white slip.
Royal Doulton Tableware Limited.

(Below)
10: Cylindrical-shaped vase, with incurving neck. Height: 6⅛ inches. Marks: 'No 46' in black transfer; Minton shape number '3548'; Minton date code for 1903.
A number of small vases were included in the Secessionist range. This particular design, with stylised flowers slip-trailed across a pink, olive and green ground, was manufactured from c. 1902 onwards.

(Left)
11: Tapering cylinder shaped vase, with narrow neck and irregular flared foot, having two divided strap handles attached to the shoulder.
Height: 11½ inches.
Marks: Minton date code for '1914'.
The literal representation of the naturalistic detail of the peacock, in this essentially conservative design, contrasts with the more dynamic and flamboyant abstract Secessionist designs.
Royal Doulton Tableware Limited.

printed pieces, where additional decoration has been given, usually to an embossed pattern, by printed background decoration. The large *jardinières* and some of the vases are treated in this way and it is common to find the transfer decoration, usually an abstract representation of foliage, rising from the foot of the piece to the mouth where it links into a flower embossed in raised outline.

Rich majolica glazes were used to decorate Secessionist Wares, in tones of mustard, pink, olive green, purple, red, inky blue, pale lime and copper brown. The raised outlines on tube-lined wares were slip-trailed with sinuous floral and abstract designs in dark green and brown glazes. The raised outlines on embossed wares were generally left plain. Normally these raised outlines acted as a barrier for the glazes, but frequently the glaze was applied so freely to the surface that it flowed over them, mixing with the colours beneath to produce a rich trailing runny ground of intermingled colour.

Minton was one of several manufacturers using slip-trailing as a popular technique in the early 1900s. S. Hancock and Company produced a range of Morrisian Ware designed by G. Cartlidge and the technique was also used by the Devon potters and major tile manufacturers like Maw, Minton, Pilkington and Doulton (Lewis F. Day and Walter Crane produced designs for Pilkington). The use of slip-trailing on Secessionist Ware is particularly successful. The minor variations implicit in the manual process of tube-lining and subsequent slip-trailing give character and individuality to each piece and soften the harsh uniformity of machine moulding. Thus while mass production methods made it possible for Minton to produce a cheap product, the technique of tube-lining allowed them to cleverly produce earthenware that looked very similar to fashionable, hand-made art pottery.

It is very difficult to sort out the differences in output between Wadsworth and Solon. Company records are fragmentary and, as the surviving design sketches in the Minton archives are unattributed, it is difficult to pick on individual pieces and say with certainty that they are the work of one or the other man. However, despite this, there are noticeable stylistic differences that can be distinguished quite clearly within the Secessionist

12: Tapering cylinder-shaped vase with narrow neck. Height: 17¾ inches. Marks: Minton date code for '1904'. Transfer printed background decoration was sometimes used to give additional ornamentation to Minton Secessionist Ware, as in this case, where background transfers enrich the embossed floral pattern of this large vase. Royal Doulton Tableware Limited.

range. In purely stylistic terms, there is a distinction between those designs which tend towards an ornate copying of naturalistic detail – where the representation is frequently figurative and the detailing realistic – and a more dynamic abstraction of nature in which stylised motifs form part of a free-flowing organic design which is uncluttered by fiddly detail.

The naturalistic style of decoration can be seen clearly in the design of the peacock vase (11). All the essential features, the head, body, feet and plumage have a direct naturalism. The richness of detail is further emphasised by the intricate strap handles and the extensive printed foliage covering the background. The design is certainly more literal than the largely abstract treatment of the vase illustrated in (1). Here the flowers are reduced to a stylised motif with no attempt at strict naturalistic representation. Detail is minimised, and there is a feeling of tension in the combined vertical emphasis given both by the decoration and also by the tapering outline of the silhouette. The only additional ornamentation is the abstract band of decoration set between strap handles at the mouth. In general this design has greater simplicity, inventiveness and a certain lightness of touch. It seems very unlikely that these two distinct styles were the work of a single man, and the question arises as to who designed the two types. Whilst it would be wrong to be dogmatic, it is nevertheless true that Solon's reputation largely rests on his excellent figurative work, and this same attention to realism and detail is the very quality most apparent in naturalistic Seccessionist pieces like the peacock vase. By contrast, Wadsworth's talent lay particularly in his abstract decorative work, the same swirling, abstract, organic forms which characterise the second category of simpler, more stylised Secessionist designs.

All Secessionist pieces, of whatever type, are identified by a common Minton factory mark. Wadsworth designed a special Secessionist mark for the range, which is distinct from the printed crown and globe mark found on most categories of Minton ware from 1873 onwards. This special mark has the word '*Mintons*' printed in bold, Art Nouveau calligraphy. Frequently there is an additional impressed mark 'MINTONS' in small capitals. Most pieces also have the [illegible]

13: Jardinière *and stand. Height: 35¼ inches. Marks: Minton date code for '1906'. The Minton Secessionist range included several designs for large jardinieres. Despite their comparatively high cost, there seems to have been a steady demand, and a number remained in production until c. 1914. Royal Doulton Tableware Limited.*

code mark, a printed number in black which may refer to the design, and an impressed number (sometimes incised) which refers to the shape.

Judging by the paucity of surviving pieces, the Secessionist range did not meet with the popular demand that Minton originally had anticipated. Pieces are certainly not as common as one would expect of a successful mass produced range, and, whilst it is still possible to come across odd examples of the more decorative pieces, such as the large *jardinières* and smaller flower vases, the functional household items, like teapots, coffee jugs and trinket sets, are rare. The failure of the range must in part have been due to a mistaken marketing strategy. Although Secessionist Wares were manufactured for a mass market, the designs were too daring and unconventional to have such a broad appeal. Instead, they were probably collected by a discriminating minority, the sort of people who read *The Studio* and, ironically, probably the very people who would have been prepared to pay more for a better, hand-made product.

Although Secessionist Wares remained in production until 1914, the partnership between Solon and Wadsworth was short lived. Léon Solon left Minton in August 1905 and later emigrated to the United States of America where he worked for the American Encaustic Tiling Company of Zanesville, Ohio. John Wadsworth stayed with the company until 1915, when he left to join the Royal Worcester factory, only to return again to Minton in 1934. Today the reputation of both men, particularly Wadsworth, has faded into comparative obscurity, against the growing stature of men like C. R. Ashbee, Christopher Dresser, Rex Silver and W. A. S. Benson. But their contribution to that extraordinarily rich period in British art and design in the period between 1890 and 1914, deserves wider recognition.

The author wishes to express his gratitude for the assistance of Royal Doulton Tableware Limited, in particular the advice given by Mr. Paul Atterbury, in the preparation of this article.

Lynne Thornton

FRENCH COLONIAL PAINTING

The decay and eclipse of the French Empire has been a constant theme among political pundits and historians of the past generation. Now collectors are turning to the visual evidence of the former colonial empires, seeing in the many paintings and sketches made over the past hundred and fifty years a new and refreshing theme in art, lively in itself and full of historical information and suggestion.

The French colonies encompassed the world, from atolls dotting the Pacific, the ancient kingdoms of Indo-China, little-explored equitorial jungles, the lunar-landscaped Hoggar, deserts criss-crossed by camel caravans, coffee and spice plantations in the Indian Ocean, the colourful lush islands of the Antilles, to the European-style cities on the Mediterranean coast. Some ot these lands had been part of France for centuries, many were acquired in the 1900s, during a period of optimism and confidence in the future of the French Empire and the discovery of countries and peoples little known to the West. The artists, academic or *avant garde,* inspired or mediocre, professional, anyway, for the most part, were either born in these colonies, settled there for life, or were metropolitan travellers passing through, either independently or on official mission. For some, this contact with the colonies was just a passage in their careers, on a par with a Venetian or a Brittany period, but for many others, it was an unforgettable experience which marked them for life. But whether the artists can be labelled 'colonial' or not, their pictures remain invaluable documents of lands changed for ever by the ravages of the wars and internal fighting which have taken place since the outbreak of hostilities in 1939.

By the mid-nineteenth century, a visit to the Near or Middle East had replaced the traditional tour of Italy. Orientalism had become fashionable – perhaps too much so – for the Paris Salon suffered from a surfeit of paintings of harems, mosques and bazaars. It was Léonce Bénédite, curator of the Musée de Luxembourg, who gave a new impulse to orientalism with the creation in 1893 of the Societé des Peintres Orientalistes Français, which encouraged its members to venture further than the Islamic countries around the Mediterranean so often painted by their predecessors. Annual travel grants were awarded by these societies to visit Indo-China, Black Africa, Madagascar, the Île de la Réunion and, later, Guadeloupe, as well as North Africa. Travel to the colonies was further facilitated by prizes offered by different maritime companies (who also commissioned artists to decorate their ships) as well as the accrediting of painters to the Ministries of the Navy, Army or Colonies. Art schools were set up overseas with professors sent out from France to both help renew the local arts and crafts as well as to introduce drawing and painting into those countries which had no tradition of fine arts. Overseas artists not only held their local Salons but also participated in the Colonial Exhibitions held in France, of which the most notable were those of Marseilles in 1906 and 1922 and Paris in 1931.

Although colonial painting was often government directed, in order to encourage an artistic activity overseas or to make the burgeoning Empire better known to the public in France, it should not be forgotten that many artists travelled entirely independently. Some went to the sun for health reasons, others in search of themselves (Gauguin in the South Seas is an example), or because they had a taste for travel and adventure.

The largest concentration of French artists was to be found in Algeria, which, since 1830, had seen a succession of soldiers, administrators, archeologists and travellers who documented military campaigns, historic sites and costumes. Large government-commissioned paintings or luxurious engraved albums were often the result. With the development of European colonisation during the 1880s and the growth of the northern cities such as Algiers and Oran, the settlers were joined by artists from France in search of sunlight and local colour; Algeria was after all only a short journey away from Marseilles. The creation of the Ecole Nationale des Beaux-Arts in Algiers in 1881 and the Societé des Peintres Algériens and Orientalistes in 1897, led to the formation of an Algerian school of painting which included, by the beginning of the twentieth century, a few musulman artists, mainly miniaturists and illuminators. In 1907, the moresque Villa Abd-el-Tif was put at the disposal of Metropolitan painters and sculptors who were awarded a two-year grant. It was to become an African Villa Medecis. Like many of the French Africans, the *boursiers* of the Villa Abd-el-Tif visited the oasis villages and the oleander-bordered *oueds* of the south, still little touched by the encroachments of the Occident. The painting of the 1910s and 1920s shows an evolution in style, more analytical, less postcard. But even these pictures were too colourful and sunlit for the taste of the young generation, who painted with a new objectivity and in subdued tones the realities of the docks and shipping in the nothern ports or the sleazy bars of the Algiers Casbah.

Neighbouring Morocco attracted few artists, with the notable exceptions of Delacroix, Regnault and Dehodencq, before the establishment of the Protectorate of the Cherifian Empire in 1912. The Europeans living there were mainly soldiers or civil servants, and there was none of the artistic patronage by well-off merchants as in Algeria. During the 1920s, however, Général Lyautey, organiser

(Left)
Marie-Aimée Lucas-Robiquet (b. 1864). Date harvest, Touggourt. *Many artists painted in south Algeria, where the traditional style of life had not yet changed. Photograph: Me. Etienne Mercier.*

(Below)
Jean Bouchaud (1891-1977). Around a well, Dahomey. *Bouchaud, won a considerable number of prizes, medals, titles, honours and official commissions. Renowned for his paintings of North Africa, Indo-China, China and Black Africa, but also for his European portraits and landscapes. Musée des Arts Africains et Océaniens.*

(Right, above)
Paul Jouve (1878-1973). Targhi and horse in the Hoggar. *Jouve, with Paul-Elie Dubois, Roger Nivelt and Jean-Louis Paguenaud, were among the few artists who painted the veiled touareg horsemen against the volcanic lunar-landscape of the Algerian Sahara.*
Alain Lesieutre Collection.

(Right, below)
Emile Aubry (1880-1964). View of Ghardaia. *Aubry's Neo-classical allegorys became better known than his paintings of his native Algeria.*
Alain Lesieutre Collection.

(Below)
Louis Dumoulin (1860-1924). The Zoma market in Tananarive, Madagascar. *Dumoulin travelled in the 1880s to Japan, China, Cochinchine and Malaya and later to Morocco and Madagascar. He founded the Societé Coloniale des Artistes Français which encouraged artists to venture further than the Islamic countries around the Mediterranean.*
Musée des Arts Africains et Océaneans.

of the Protectorate and first *Résident Général*, appointed inspectors of indigenous crafts and historical monuments, obtained important contracts for young architects, and sponsored artists with the aim of making his beloved Morocco better known in France through their paintings. The Association des Peintres et Sculpteurs Français du Maroc organised an annual Salon which showed not only the everyday aspects of life in Rabat and Casablanca and the mediaeval towns of Fes and Marrakech, but also the craggy fortresses of the feudal caïds in the extreme south, an area still difficult to visit owing to the intemperate climate and tribal warfare.

Except for some topographical artists, Tunisia counted few painters during the nineteenth century, even after the establishment of the Protectorate in 1881. By the beginning of the twentieth century, there was a Salon in Carthage and an Association des Artistes Tunisiens, but there was no true Tunisian School until after the Second World War, when it was mostly composed of musulman artists. From 1928 on, the Salon Artistique de l'Afrique Française united the painters from North Africa and was held annually in a different city. They were joined in 1933 by artists in French West Africa which had become more closely linked to North Africa by new transport routes, both by air and road.

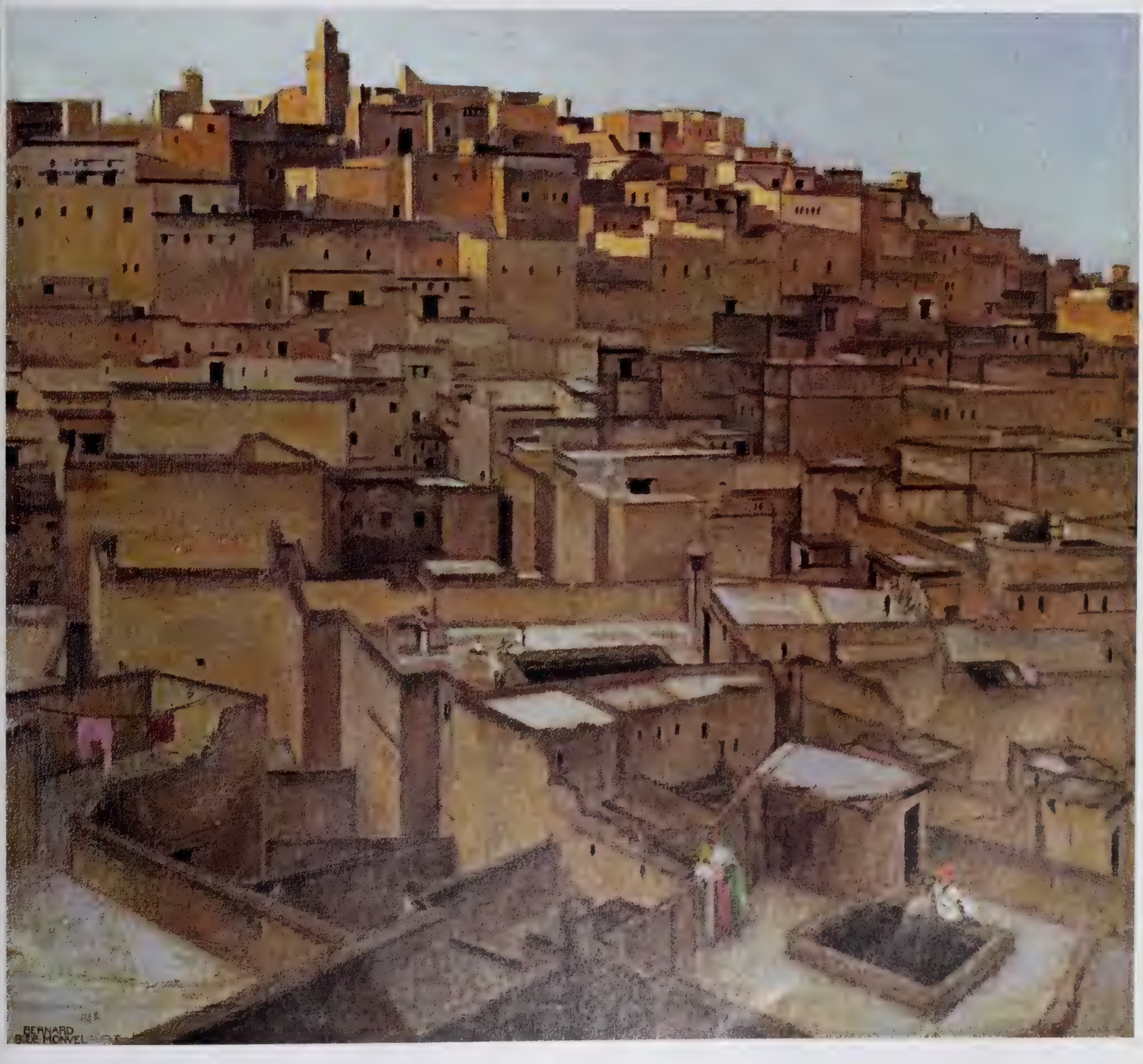
From the beginning of the twentieth century, artistic societies had tried to induce painters to visit Central Africa. French West Africa was relatively accessible and the artists, many of whom had won a grant could always lodge with local administrators, who in turn facilitated travel in the district under their control. One woman painter (and about a third of the artists in the colonies were women) remembers, however, that a *Governeur Général* tried to dissuade her from setting off in a pirogue accompanied only by bearers, as he did not want to take the responsibility for her safety. In Sudan, on the Ivory Coast and in Senegal, painters were able to sell their work to the French settlers, who were enthusiastic collectors (in Dakar, the Societé des Amis des Arts held an annual Salon from 1928) and commissions were to be had to decorate official buildings, all of which helped to finance further journeys. French Equitorial Africa on the other hand, was less tempting, with an insalubrious climate and dangers from tribes little accustomed to whites. The artists who won the Prix de l'Afrique Equitorial Française first awarded in 1924, produced paintings (and sculpture) of

Emile Aubry

(Left, above)
Paul Merwart (1855-1902). Remembrance service in Cayenne, French Guiana. *Accredited to the Ministries of the Navy and Colonies, Merwart was sent on mission to Senegal, Sudan, Guiana, Mauritania and Martinique. He perished during the eruption of Mount Pelé, whose lava engulfed Saint-Pierre-de-la-Martinique. Musée des Arts Africains et Océaniens.*

(Left, below)
Louis-Jean Beaupuy (1896-1974). The *Gouverneur Général* and Madame Renard in M'Pila, A.E.F. *Beaupuy painted in Black Africa and Madagascar, but is better remembered for his European portraits, nudes, landscapes and genre scenes. Musée des Arts Africains et Océaniens.*

(Below)
Bernard Boutet de Monvel (1881-1949). View of Fes. *A painting as architecturally constructed as the work of two other artists in Morocco, François-Louis Schmied and Jacques Majorelle. Alain Lesieutre Collection.*



(Right)
Jean Despujols (1886-1965). Saem, dancer of the royal troupe at Pnom Penh, *a group led by her foster mother Princess Soysangvan. In the background, the temple of Angkor-Wat. The Meadows Museum of Art, Centenary College of Louisiana.*

(Below)
Edouard Doigneau (1865-1954). Moroccan falconers. *Doigneau, like Henri Rousseau, specialised in the horsemen of Morocco and the Camarque. Private Collection.*

considerable ethnographical interest. The black is shown as an autonomous human being, whereas the nineteenth century illustrators who accompanied explorers, soldiers, scientists, doctors and missionaries, had shown him as a ferocious and grotesque savage as ready to massacre the courageous white man as the crocodiles were to bite off his leg.

Off the east coast of Africa lie the islands of Madagascar and the Réunion. The malgaches had a tradition of sculpture and crafts but not of painting. A school of fine arts was started, with professors from France, and there soon grew up an interesting native school whose paintings were either typical of a naïve island style (comparable with Haiti and Bali) or influenced by the metropolitan artists. A museum was founded in 1913 by Louis Dumoulin, president of the Societé Coloniale des Artistes Français in Paris, while the first of the annual Salons of malgache artists was held in 1930 in Tananarive. On the neighbouring Île de la Réunion, the links with France go back much further. The white slave-owning plantation owners, rich from the sales of cloves, spices and coffee, used to send their sons to study in France. Some of these who came home had a gift for drawing, but in general the only art to be found in the homes of this conservative élite were pictures bought in the Paris Salons; for their taste in painting, as well as in clothes, closely followed the latest Paris fashion. There were a few renowned créole artists, who published their topographical drawings in album form, and joined, after 1875 when schooling became obligatory, by metropolitan professors of drawing. In 1911, the Léon Dierx museum was founded in the capital, Saint Denis, by the Leblond brothers, famous colonial writers, whose real names were Georges Athénas and Aimé Merlo. Merlo, alias Ary Leblond, was to become curator of the Paris Musée des Colonies (now the Musée des Arts Africains et Océaniens) and was extremely active in promoting colonial painting. Like so many other museums overseas, there were pictures painted in Europe as well as locally, part of the cultural exchange between France and her colonies.

Like Djibouti, in French Somalia, India, who still counted five French territories, was just a calling place for artists on their way to Indo-China. Although the union of Tonkin, Annam, Cochinchine, Laos and Cambodia had taken place in 1887, and a travel grant was awarded to artists from 1910, it was not until the 1920s that painting took on any importance. There were too many other programmes of administrative and economic planning to be achieved. Anyway, most artists preferred to travel nearer home, for Indo-China was, after all, twenty-five days' boat-journey away from Marseilles. During the 1920s, a number of schools of fine and applied arts were created, the most important being the one in Hanoi. There, indigenous pupils (a few of whom have since become well-known) were encouraged to work in the traditional style of their country, although some succumbed to the influence of their European teachers. Besides these official posts, there were a number of commissions to be obtained for the decoration of government buildings, as well as the palaces – and portraits of – the Indo-Chinese royal families.

Despite of the French governments efforts to promote the economy and develop settlements in more remote colonies such as Guyana and New Caledonia, both penal penitentiaries, only a handful of artists went there. No urging was needed, however, for Tahiti, the Îles Marquises and the Antilles. But behind the beautiful face of these hospitable islands lay dangers. One artist was engulfed by lava while recording the terrible eruption of Mont Pelé in Martinique in 1902, while an important commission to decorate new public buildings in Guadeloupe came about only because the entire island had been ravaged by a cyclone in 1928.

So much of this still recent history of painting in the colonies has been suppressed, forgotten or neglected, even in those countries still part of the French Dominions et Territoires d'Outre Mer. It is only now that it is at last coming again to light. Several museum exhibitions are under preparation, and books and theses written on the political, social and cultural aspects of colonial life

Katherine Reynolds Brown

LANGOBARDIC EARRINGS

In 1895, only twenty-five years after its establishment, the Metropolitan Museum of Art, New York, acquired a large collection of items from the S. T. Baxter collection, among which were many earrings then thought to be Roman and later recognised as Langobardic. Several of these are 'basket earrings' – of the most common type associated with the Langobards once they were established in Italy about 580 AD. Alassandra Vaccaro's recent study and classification of this type of earring has brought the richness of this early acquisition to light.

The most popular variety of basket earring has a hemispherical, open-work basket and a front disc with five or more settings around a central setting, or s-shaped filigree motifs around a central setting. The front of the hoop is also decorated and at the bottom of the disc is a loop for the suspension of a pendant. On one pair of this type in the MMA (1), each disc was originally decorated with six blue-green glass beads alternating with gold beads surrounded by tiny granules and a pearl strung on a fine gold wire across the central cavity. Some of the blue-green glass beads are now missing. The front of the hoop is decorated with loops. As on most examples of this type, the earrings are closed by slipping the end of the hoop into the small aperture on the opposite end (2). Also characteristic of most examples of this type is the small loop at the base of the disc for the suspension of a pendant. The loop is made by a wire soldered to the base of the disc and extended up toward the hoop for reinforcement. As noted by Vaccaro, the soldering of the top of the basket to the hoop is reinforced by a fine gold wire neatly wound around the juncture. Examples of this type of earring having settings always have a narrow sheet of gold between the basket and the disc, as can be seen in (2), where the strip soldered to the edges of the two discs is decorated with a herring-bone pattern. According to Vaccaro, when it is not necessary, this sheet of gold is eliminated.

The second example, one of a pair (3), shows a central setting for a stone surrounded by s-shaped filigree motifs. The front of the hoop is decorated with pseudo beaded wire, and the openwork basket is constructed in exactly the same fashion as (2). This example came to us in 1917 through the generosity of J. P. Morgan.

The cloisonné decoration in almandine or red glass on the disc and front of the hoop is the single difference which separates the example (4) from those discussed this far. Although its loop for the suspension of a pendant has been broken off, it is technically

1

1

2

2

comparable to those discussed above. The cloisonné decoration was obviously inspired by Frankish jewellery and can be viewed as another of the many artistic exchanges between the Franks and the Langobards.

Because so few examples have been scientifically excavated, and so many (like the Metropolitan Museum examples) are in collections and have no provenance, it is only possible for Vaccaro to date this group (her 2a) to the end of the sixth and first half of the seventh century.

Contemporary with this group is her 2b, the most outstanding features of which are the simplification of the front disc and the fact that the openwork basket is simply soldered to the hoop with no reinforcement. As on the example in the MMA (5 and 6), the majority of this type have an undecorated hoop. Ours was a child's earring.

Only the closed hemispherical basket decorated with filigree differentiates Vaccaro's type 3 (7 and 8) from her 2a (1 and 3). The small filigree circles on the MMA example are a familiar component of Langobardic goldsmith work. Again the lack of examples prevents us from precisely dating or localising the type.

One excavated example and a few examples in collections represent Vaccaro's type 4, which from the front resembles types 2a and 3, but is very different in having a flat back disc. This is the only major variety of basket earring which our collection lacks.

Although type 1 – earrings on which the basket resembles a floral calyx – was beyond the scope of Vaccaro's study because only three examples have been found from Italy, our collection houses not only a very fine example but also a pair which appears to be a Langobardic derivative of the type.

Our example (9 and 10) shows a hexagonal, solid, floral calyx-shaped basket with its six triangular-shaped tips decorated with granulation. The disc is composed of four wires: two with pseudo beading alternating with two plain ones. Across the front of the central cavity, a fine wire is strung which once bore a bead or a pearl. The front of the hoop is decorated with four grains, each surrounded by smaller granules. Soldered to the hoop and base of the calyx is a loop for the suspension of a pendant.

Examples of the type have been found in widespread areas in the valley of the Danube, Yugoslavia and Bavaria. Excavations at Bled, Yugoslavia revealed more earrings of the calyx type than of any other type. Kastelic was able to distinguish seven variations; his type II is similar to our example except that they are silver. In addition to the two silver examples of type II found at Bled, he notes two further examples, one from Bruck near Austria and the other from Alsópahok, Hungary. He would date the type between 568-600. While Kastelic notes that the calyx flower type is found in Italy, the Alps, Southern Germany and France, his type II in its pure form is found only at Bled and the two sites mentioned above. Bott presents several pieces similar to the Metropolitan example, and although the majority are in silver, one pair from München-Allach is of gold. He considers the type to be Bavarian. Indeed, a glance at the chart of find spots illustrated by Koch shows that the majority of the type have in fact been found in Bavaria. Examples in gold appear to be quite rare. This observation, in conjunction with the fact that most examples of the type have been found in Bavaria suggest a Bavarian origin for the Metropolitan example.

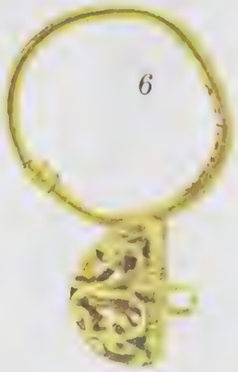
Because a few examples of the earrings like

(Left)
1 and 2: Three-quarter and side view of pair of basket earrings (type 2a), gold, blue-green glass beads, pearls, Langobardic, end of sixth or first half of seventh century.
Height: 1¾ inches.

(Below)
3: Front view of basket earring (type 2a), gold, Langobardic, end of sixth or first half of seventh century.
Height: 1⅝ inches.

4: Three-quarter view of basket earring (type 2a), gold, almandine or red glass, Langobardic, end of sixth or first half of seventh century.
Height: 1⅞ inches.

5 and 6: Three-quarter and side view of basket earring (type 2b), gold, Langobardic, end of sixth or first half of seventh century.
Height: 1 inch.



7 and 8: Three-quarter and side view of basket earring (type 3), gold, garnet, blue and green paste, Langobardic, end of sixth or first half of seventh century. Height: 1⅝ inches.

9 and 10: Three-quarter and side view of basket earring (type 1), gold, probably Bavarian, end of sixth century. Height: 1⅝ inches.

11 and 12: Front and side view of pair of 'basket earrings' (derivation of type 1), gold, probably Langobardic, end of sixth or first half of seventh century. Height: 1¾ inches.

those from München-Allach have been found in Sardinia and Italy itself, Bott has proposed that the Langobards served as intermediaries between southern Bavaria and southern Italy. A pair of earrings in the Metropolitan Museum's collections seems to support this suggestion (11 and 12): the octagonal, calyx-shaped basket is much more rounded than that of (10), approaching a hemisphere, and the wire forming the loop for suspension of a pendant which is soldered between the hoop and the basket as on (10) extends down the centre of the basket, terminating in another loop just under the base of the basket. This central wire is a feature we have come to recognise as typical of the openwork basket of the Langobards, where it is essential to the structure of the piece. To the knowledge of this author, only the small loop between the basket and the hoop is a constant feature of the calyx-shaped basket earring. The fine decoration on the front of the hoop on (10), which is also present on the München-Allach pair, no longer exists on this new interpretation of the form. Thus, the Metropolitan Museum's earrings are probably a Langobardic interpretation of the more northern type.

The MMA also has four earrings of another type which are considered to be Langobardic by some scholars and Langobardic or Byzantine by others. These have three lobes, each fitted with a ring for the suspension of a pendant (13, 14 and 15). The hoops are circular and decorated on the front. Although each earring was originally decorated with four stones or glass paste settings, only the blue paste setting at the top of (14) and the grey paste at the top of (15) remain. The reverses of these earrings are flat and plain.

The S-shaped and circular filigree motives

around individual grains as on the pendants and hoops of (13 and 14) and the pseudo-granulation on the hoop of (15) are typical of Langobardic rather than Byzantine goldsmith work. Although filigree scrolls like those on the pendant of (15) and plain s-shaped filigree like that which we have seen on the disc of (3) certainly exist in Byzantine art of the sixth to seventh centuries, they are more typical of contemporary Langobardic goldsmith work. While granulation and filigree exist in both Byzantine and Langobardic jewellery of this period and connections were so slow between the kingdom and the empire that artistic borrowings were the common *zeitgeist,* filigree used in conjunction with granulation as demonstrated by our examples (13 and 14) is prevalent in Langobardic jewellery and not characteristic of Byzantine jewellery. Thus, with the possible exception of (15), the Metropolitan examples are most certainly Langobardic. It is hoped that this first publication of early Mediaeval earrings largely from the Baxter collection has demonstrated both the high quality of goldsmith work in Langobardic Italy and in the neighbouring areas, as well as the great variety of detail found in the Langobardic products. Though it will probably never be possible to always differentiate between Langobardic and Byzantine goldsmith work, it is hoped that observations will contribute towards this necessary study and will stimulate further examination of the many controversial types.

13

14

13: Pair of earrings, gold, Langobardic, sixth or seventh century. Height: 1¾ inches.

14: Earring, gold, blue paste, Langobardic, sixth or seventh century. Height: 1¾ inches.

15: Earring, gold, grey paste, Langobardic or Byzantine, sixth or seventh century. Height: 1⅝ inches.

Photographs: The Metropolitan Museum of Art.

15

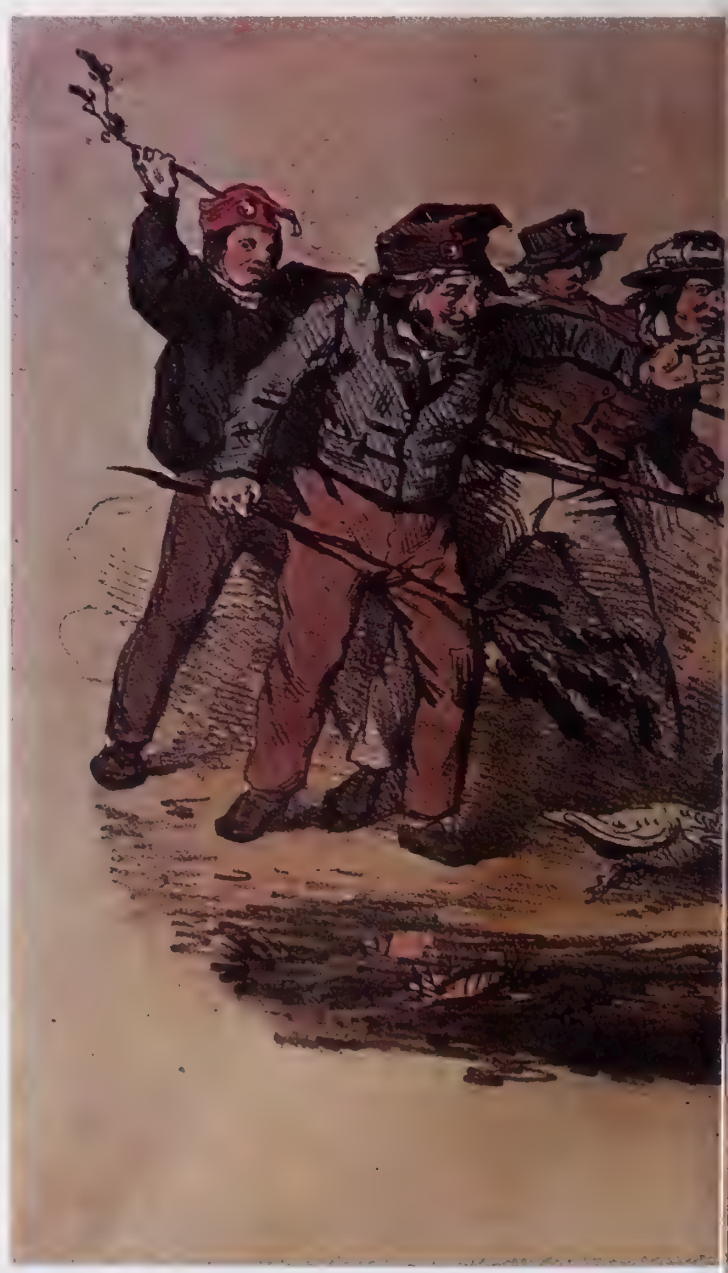
Will Allan

LES TROIS GLORIEUSES

One hundred and fifty years ago the French threw out their last Bourbon king, Charles X. A major exhibition at the Musée Carnavalet shows how caricaturists as well as politicians revelled in the swirling of events. These caricatures are easy and inexpensive to collect, and give an entertaining new dimension to conventional history and reveal the abundance of humorous talent which found its final expression in the work of Gavarni, Cham and Daumier.

The revolution of 1830 stimulated some of the most vivid and historically valuable caricatures of the century; today they allow collectors to relish the skill with which the political thrust was placed and appreciate the multifarious talents of the artists, most of them now quite obscure who drew for freedom.

The nineteenth century was the great age for caricature, unaffected right to the end by the advent of photography. Rowlandson and Gillray during the Napoleonic wars and after set a new standard of merciless sophistication, widely admired on the continent. The kaleidoscope of political life, in France and Germany especially, provided caricaturists with wonderfully apt material. Harsh press laws made it difficult, even impossible, for newspapers to publish more than veiled criticism of successive governments, so that the pamphlet and the caricature, mass-produced by lithography, became the principal and most pointed vehicle for political comment.



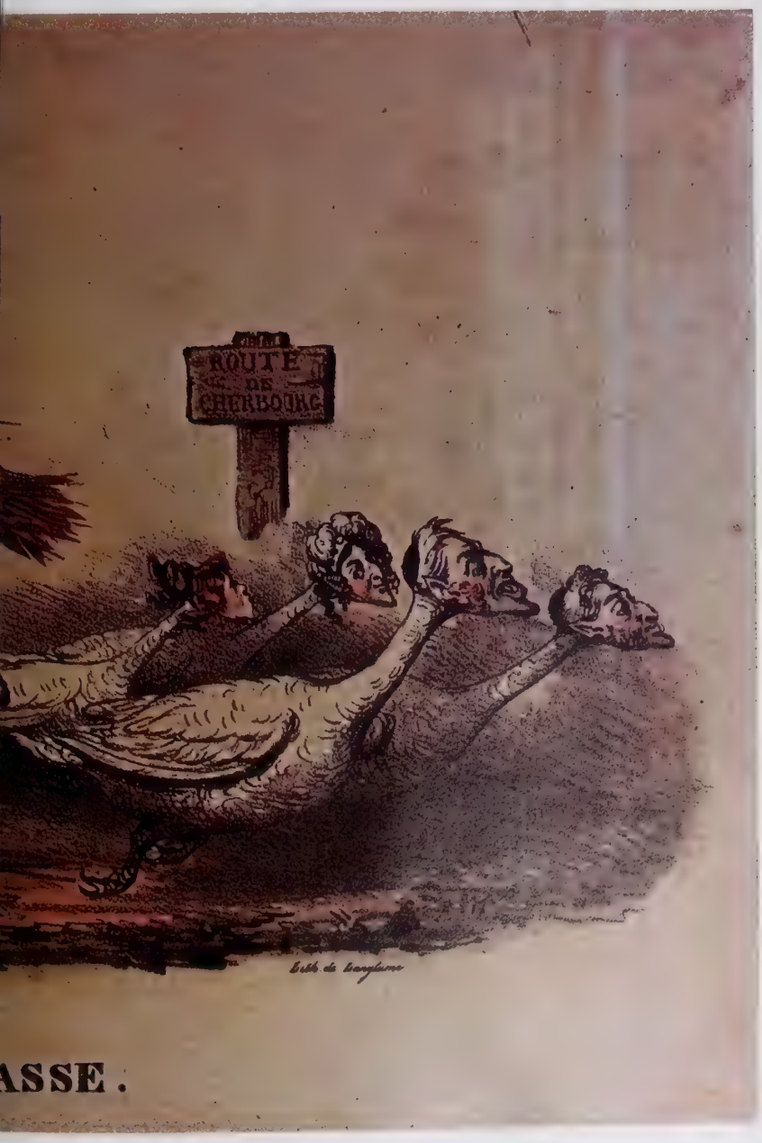
The French revolution of 1830, 'Les trois glorieuses' of the 28th, 29th, 30th of July, generated a furious outburst of literary passion, pent up over the years of Charles X's oppression. The King, utterly insensitive to popular feeling, called upon the Prince de Polignac to form a ministry on 8 August 1829, to include the 'Ultra' de La Bourdonnaye as Minister of the Interior and as the War Minister, the Comte de Bourmont, who deserted Napoleon on the eve of Waterloo. Economic troubles, the political unpopularity of the government and its failure to command respect abroad eventually led Charles X to promulgate four ordinances on 25 July 1830, suspending constitutional government, dissolving Parliament, restricting elections and finally putting an end to any semblance of press freedom. Insurrection turned to revolution in the wake of this futile and provocative act. Charles X and his family were driven out, back to gloomy and money worried exile in Edinburgh. The duc d'Orleans, Louis Philippe, was made King thanks to the determined efforts of the liberal caucus; it was a compromise, and French politicians and people debated its merits for the next eighteen years. For the caricaturist it was a wonderful season. Charles X looked like an old maid, all starch and vinegar; Louis Philippe bore a remarkable resemblance to a pear in a great state of ripeness, while the lesser characters – Polignac, Marmont, Thiers, Lafayette, Soult and others – offered a fine range of contrast in tall and short, fat and thin, all greedy for power and delighting in its complex mechanisms.

Collectors of these caricatures are invited to join the fun, to laugh at the hopelessly romantic and boneheaded Charles, enjoy the sly seductiveness of Louis Philippe and relish the gorgeously coloured panorama of French political life one hundred and fifty years ago. They are cheap to collect, too, just as they were cheap to buy then – not much of a living for the artist, despite wit and opportunity.

(Far left)
Ayez pitié d'un pauvre aveugle!
Philipon portrays Charles X as a mediaeval beggar, proffering his white cockaded hat to the charity of the French people.

(Below, centre)
La Chasse.
Langlume shows Louis Philippe, sporting the tricolour cockade on a workman's bonnet, driving the cackling Bourbon geese along the road to Cherbourg, and exile.

(Below)
Eh! Camarade on n'entre pas en veste ici.
This cartoon, with the signature of 'DC', points the folly of revolutionary manners – it is now improper to enter the Tuileries palace in anything but a workman's shirt and bonnet.



Frère, à ton tour, battons chaud du courage!
Ajoute du cœur à l'ouvrage

(Left, above)
L'Archeveque à toujours été farceur.
Raffet portrays the mob ransacking the Archbishop's wardrobe, mocking the hypocracy of the clergy, their wealth and venality.

(Left, below)
Tan-tan-tan, battez chaud, du courage!
Il faut du coeur à l'ouvrage.
Louis Philippe and his Prime Minister, Maréchal Soult, are caricatured as a child's toy, sliding backwards and forwards banging the figure of liberty with the hammers of orthodoxy and order.

(Below)
Dupinade.
Louis Philippe portrayed as a popular vaudeville character, Dupin, whose good natured bumbling regularly leads to trouble and disaster – roughly the equivalent to Andy Capp, but without the sharpness.

Michael G. Cox

TURKISH DELIGHT

Late eighteenth-century English clockmaking for the Turkish Market

Musical clocks, from the simplest to the most complex, where both musical and automata work were combined, achieved great popularity amongst the wealthy inhabitants of Turkey during the latter part of the eighteenth century. Although trade between the Europeans and the Turks began in the sixteenth century (an organ clock of great complexity was presented in the name of Elizabeth I to the Sultan, by the Levant Traders), it was not until about 1750 that the market for specialised clocks became strong. The principal suppliers of musical clocks and watches were English during the eighteenth century, although other Continental makers did sell their clocks to the Turkish market, including the Swiss.

In the second half of the eighteenth century, musical table clocks usually had ornate cases and dome tops were preferred. Islamic law forbade the use of human figures, thus case fittings, dial ornamentation and automata work had to exclude cherubs, angels and caryatids. Objects had to substitute for human likenesses. The clock, which is the subject of this article, fulfils all the necessary criteria to make it a wonderful example of a musical Turkish market table clock. The case is domed, and exotic, to say the least; the movement is musically extravagant; the makers are English and famous for their work, particularly that made for and supplied to the Turkish market. The name Markwick-Markham was a considerable force in the market both for clocks and watches. It often appears in conjunction with other names, such as Perigal, Recordon and Borrell.

Markwick-Markham was a partnership between James Markwick and Robert Markham. Markwick died in 1730, having been free of the Clockmakers' Company in 1[illegible] Robert Markham [illegible] and [illegible] seems worked only for a mere five years with his father-in-law. After Markwick's death, Robert Markham continued to use the combined name style of Markwick-Markham. The firm obviously gained a stronghold in the market, and clearly the demand must have been too great for them to supply it on their own, hence the company sought clockmakers of note, such as the Perigals, and others, to help supply the needs of their prosperous Turkish clientele. Possibly their position, in the case of this particular clock, was one of simply adding their name to it. However, this is complicated by the fact that although the dial shows Markwick, Markham and Perigal, the backplate shows Markwick, Markham and Barraud! So, who made the clock? Eliminating Robert Markham, for the reason stated earlier, this leaves Perigal and Barraud, and probably it would have been Francis Perigal (1770-1824) and Francis Barraud (Wine Office Court 1759-1794), the father of Paul Phillip, who was later to become very famous as a clockmaker and a businessman. Thus, the clock would appear to date somewhere between 1780 and, say, 1785.

The first part of a clock movement which is produced is the front plate and backplate. The holes for the pivots are laid out on the plates and are then drilled. At the same time, marked out on the plates are the positions for the 'starts', 'bridges', 'cocks' and so on, and holes for these are drilled and tapped. Once this work has been completed any decoration to the backplate would naturally be carried out including, of course, the engraving of the maker's name and the place where he worked. Production of a clock and case like these would take several months.

In a musical clock, obviously the more bells that can be added to the stack, the more sound is available, and also the more flexible the type of tune which can be applied to the roll. A quarter-striking clock usually runs on 8 bells, although some work on 6, but a musical clock never has less than 8 and can have as many as 32 bells. Obviously one with 32 bells has a very big case, because the stack is very large indeed (as also is the music roll). Despite the fact that this clock is only 17¾ inches tall to the very top of its finial, and the actual housing for the movement is only 8 inches high, 4½ inches wide and 3 inches deep, the clockmakers contrived successfully to get 2 more bells into the stack, so thus the clock runs its musical side on 10 bells with 10 hammers, and has a choice of any one of 6 tunes playing every 3 hours. Tune selection is by means of the lever on the right-hand of the 2 white enamel subsidiary dials in the arch of the silver *cloisonné* dial plate. The musical train gives a wonderful performance and plays for probably between 2 and 2½ minutes. Compared with other musical clocks, this is unusually long. In a spring-driven clock, the secret of long duration is the length of the mainspring and sometimes the addition of a further wheel and pinion to the gear train. However, the fact that this clock only has to perform the musical work every 3 hours solves the duration problem. Nevertheless, the barrel housing the musical mainspring is over-sized, thus permitting a large spring to be fitted.

Close examination of the wheels and pinions shows that they are both light and fine. A wheel count establishes that the gear trains throughout the clock are all very high count, and this is an indication of precision clockmaking, which is remarkable, considering that it is after all a domestic musical mantel clock with a verge escapement. In effect, the makers have produced a precision clock but

CHIME
NOT CHIME
WARKWICK
MARKHAM
PERIGAL
LONDON

(Previous page)
Front view showing beneath the clock pull-repeat cords for both hours and the selected tune.

(Below)
Side view of the clock.

(Below right)
Back view with door in place.

(Below)
Back view showing the movement.

Photographs: Peter A. Harding, Tetbury.

without the dead-beat escapement. The geometry of the front plate work is beautiful to see. All the angles are correct. The levers perform their lifting easily and properly. They are never under any strain when they are working. The clock is also designed to avoid the hazard, which is so often true of 3-train clocks, in that they lock up when the time side keeps going after the striking/musical trains have run down. In this particular one, the time side runs out ahead of both the musical and the striking trains, thus this problem simply cannot occur.

Removal of the movement from the case would be very difficult indeed, in fact plainly impossible, unless considerable thought had been given on how to achieve this. As mentioned previously, the dimensions are such that the clock is really very small and the movement literally fills almost every spare inch of space. Cleverly, a brass plate has been made for the bottom of the case, and this is attached to the four sides of the case frame. The movement in its turn is attached by two locking screws to this brass plate. In getting the movement out of the case it is necessary to loosen the whole of the brass plate assembly from the bottom of the case, having first of all undone the locating bolts for the movement itself. With the plate withdrawn from the bottom of the case, the movement can then slide down partially through the open space, which permits the bell stack, one of the biggest protruding pieces at the top of the movement, to come clear of the cupola and, of course, the back door frame, thus the complete assembly can be withdrawn from the case.

So far as the case is concerned, I feel that the photographs largely speak for themselves. All the fire-gilt mounts are of exceptional quality, though the four delicate pieces of tracery applied to the dome are remarkable indeed. They are lightly executed and the small flowers decorating each crossing are each clearly discernible. They must have presented a problem even to the most skilled gilder when they were originally fire-gilt.

The clock is in excellent condition, both in terms of its movement and particularly its case and dial. Considering it is almost two hundred years old, both its case and dial, also its complex movement, show little signs of wear and tear. Possibly it has been little used.

Howard A. Link

MASAMI TERAOKA

Teraoka was born in Onomichi in 1936, and has lived and worked in the United States since 1961. Drawing on the meticulous, controlled style of Japanese nineteenth-century woodblocks, he treats contemporary American life and influence with humour, insight and a pronounced sense of the erotic. His work brings together superb technique and a keen perception into the minor hypocracies and continuing obsessions of our time.

Ever since the American Commodore Matthew C. Perry and the United States Navy forced open Japan's doors in the name of international commerce in 1854, the histories, economics, cultural values and art of the two nations have been inevitably and inextricably bound together. It seems fitting that now, just over a century and a quarter later, a contemporary artist, Masami Teraoka, who was born and raised in Japan but who has lived in the United States for nearly two decades, has become the best chronicler of some of the many changes which the association and exchange between the United States and Japan have brought about. Who could better accomplish this than an individual such as Teraoka, who is intimately familiar with the nuances of both cultures and the artistic traditions of East and West?

As an artist, however, Teraoka is no mere recorder of the scene, but a commentator, a social critic, who reacts to and comments on contemporary society. That he can illuminate many of the worst aspects of Eastern and Western culture in works abundantly rich in both appearance and narrative content is a tribute to Teraoka's vision and skill.

Teraoka has said of his work: *The message comes second; beauty is first.* Teraoka's meticulously finished paintings are extraordinarily beautiful. But their beauty does not dilute or soften the content, rather it attracts and involves the eye while the mind becomes aware of the wealth of subtle wit, humour, parody and satire in these works. Beautiful form and sophisticated content sharpen one another in this ingenious mixture.

It seems appropriate that in forming his style Teraoka turned to the art of nineteenth-century Japanese *ukiyo-e* printmakers for whom beauty was also the message as well as the form. *Ukiyo* means *the floating world*, and in Edo period (1615-1868) Japan the term connoted a predilection for the ephemeral pleasures of the transitory everyday world. The term also came to describe the *genre* pictures that depicted this world, most notably the woodblock prints or *ukiyo-e*, which covered a wide range of popular subjects from kabuki plays, portraits of actors and courtesans, landscape views and erotica.

In their delicate colour gradations and the inclusion of seals and of calligraphy in elaborately framed cartouches, Teraoka's works mimic nineteenth-century Japanese woodblock prints. But Teraoka's medium is watercolour and his elongated formats are more like handscrolls than the small rectangular vertical and horizontal shapes of *ukiyo-e* prints. Like *ukiyo-e* print artists, Teraoka delights in blending nuances of hidden meaning (often erotic and salacious), keen wit, twists of earthy humour and visual and verbal puns with sumptuous colours and patterns in a sophisticated style that is deceptively complex. While the casual viewer can appreciate the rich designs and technical virtuosity in the works, a full understanding of many of them can only be achieved through some knowledge of the subjects and careful reading of seals and inscriptions.

Teraoka arrived at his own unique blend of traditional Japanese form and contemporary attitudes through rigorous training. Born in Onomichi, Japan in 1936, Teraoka began to study painting under a local artist, Moemon Sugihara, from whom he learned both Western and traditional Japanese techniques of watercolour. After two years with Sugihara, Teraoka continued to study watercolour independently, perfecting his skill at controlling the brush to create a precise, yet fluid line, layering tints and applying even washes free from the accidental pools of colour that characterise modern watercolour technique. At Kwansei Gwakuin University in Kobe, Teraoka majored in aesthetics, which introduced him to many facets of art, drama, music and literature, but he was still drawn to painting and in 1961 moved to Los Angeles to study. In the United States Teraoka witnessed the emergence of Pop Art and his work was influenced by the eccentric subject matter of this movement, and, in particular by the flat, solid-colour shapes of Tom Wesselman.

In 1971 Teraoka began combining elements of *ukiyo-e* print style with Pop Art in the series, *Hollywood Landscape*, done in coloured pencil on paper. In the same year, he produced his first important watercolours, his erotic set aptly titled *Ukiyo-e Series*. His first sketch for this series is in pen and ink only, but it illustrates his creative method at the time particularly well. In this drawing Teraoka borrowed his composition from the *ukiyo-e* artist Torii Kiyonagas' (1752-1815) superb print diptych, Nihonbashi. But Teraoka replaced all but one of the beauties parading on the bridge with ungainly, nude Western women whose suggestive actions become a parody on sex and womanhood (and are in stark contrast to the demeanor of the elegantly-dressed courtesan). The attenuated proportions of the nude figures, the facial types and the long wads of hair owe something to the visions of the English artist Aubrey Beardsley (1872-98). The Beardsley influence can be more clearly observed in Teraoka's superb watercolours from the same series, in which the artist depicted his curious, composite creatures – Western women dressed in traditional kimonos – in one erotic episode after another. Sexual imagery and innuendo abound in these works. Teraoka's frank visualisations of human beings caught up in absurd obsession with sex are of particular significance to an understanding of Teraoka's more recent work, for much of this earlier eroticism is subtly retained as a secondary message.

In 1974 Teraoka began the major series of paintings, *McDonald's Hamburgers invading Japan*, which pokes fun at American fast food and the eagerness of the Japanese to adopt Western ways. The first painting in the series, *Flying Fries* (3), shows the long-haired female type of Teraoka's earlier erotic pictures dressed in a kimono, with a bag of french fries (*à la* McDonald's) flying out of her hand. The characterisation of this awkward creature, wildly attempting to eat the fries, her tongue hanging out, is humourous, and the implication is that a culture that has trouble holding greasy fries is definitely on a collision course with Americanisation.

Another work from the series, *Geisha and Tattooed Woman* (1), develops the theme still further. The central figure, her shoulders and arms completely covered with tattooed kimono-like patterns and calligraphic verse, tackles a bowl of Japanese soup noodles. With slurping delight, her tongue twists around the noodles in a provocative manner. Teraoka depicted her in the same Westernised style as

(*Page 285, above*)
1: McDonald's Hamburgers invading Japan/ Geisha and Tattoed Woman, *1975*, *watercolour on paper, 14¼ × 21½ inches. Artist's Collection.*

(*Page 285, below*)
2: McDonald's Hamburgers invading Japan/ Hamburger and the Artist, *1974*, *watercolour on paper, 14¼ × 21½ inches. Eric Saarinen Collection, Los Angeles.*

(*Below*)
3: McDonald's Hamburgers invading Japan/ Flying Fries, *1974*, *watercolour on paper, 20 × 14 inches. Dr. Ray Mnich Collection, Beverly Hills, California.*

(*Right*)
4: McDonald's Hamburgers invading Japan/ Hamburger and Chopsticks, *1974*, *watercolour on paper, 14½ × 21½ inches. Mid-Atlantic Toyota Collection, Glen Burnie, Maryland.*

the woman in *Flying Fries*, but she is in sharp contrast to the jutting-jawed courtesan in the background borrowed from the work of another nineteenth-century *ukiyo-e* artist Utagawa Kunisada (1786-1864). Peeping around a sliding door as if she were a *voyeur* in a classic erotic scene, she clutches a hamburger in one hand and in the other a rumpled napkin, a modern version of a favourite nineteenth-century Japanese erotic convention. The long inscription written in a style reserved for Japanese erotic pictures is a suggestive dialogue of proper form in the eating of new-style food. The tattooed woman opens: *Well, I'm going to start eating now.* She is countered with a query from the envious courtesan: *Are you really going to eat that Japanese noodle soup?* The tattooed woman replies: *Yes, I'm starved. I hope you don't mind my slurping.* The courtesan, unable to contain herself any longer, demands: *How am I supposed to eat* this? *Should I just* bite *into it?*

In *Hamburger and the Artist* (2) Teraoka depicted himself, wearing a kimono with the diamond-shaped crest of his family, ducking as a humburger soars over his head, its contents about to drip on him. Has someone thrown the hamburger at him or is it self-propelled? The painting is humourous in its portrayal of Teraoka attempting to avoid this ubiquitous infiltration from modern culture.

Other works from the series convey a quieter, more decorative mood. In *Tokyo Ginza Shuffle* Teraoka's mastery of line, spacial relationships and composition is demonstrated in a glimpse of the sandal-clad feet of strolling women and hems of their beautifully patterned kimonos. The only indications that this elegant painting is part of the *McDonald's Hamburger invading Japan* series are the presence of a hamburger lying on the ground, surprisingly intact, and a couple of fries and napkins which apparently have inadvertently been dropped. These incongruous bits of imagery lend a spark of humour to the narrative, as the mind's eye conjures up a vision of women walking gaily along, munching on hamburgers and fries.

Hamburger and Chopsticks (4) and *Bamboo Broom and Hamburger* (7) are lyrical still-lifes. Irony pervades the former as the unlikely

薩摩焼慶雲寺遺跡出土陶器図

combination of hamburger and chopsticks have evidently been so carefully placed on the ground beneath a flowering cherry tree. This subtle shock of realisation, which the artist achieves so deftly, lends even his simpler works an impressive power.

In these last three works Teraoka quietly raises the issue of the refuse which this American fad produces and how it slowly contaminates the environment.

The theme of man's environmental pollution has grown increasingly prominent in Teraoka's painting series done in the second half of the 1970s. Perhaps Teraoka's strongest indictment against the insensitive and materialistic business community which brought gross pollution to Japan is the painting series *New Views of Mount Fuji/La Brea Tar Pits*. With acerbic wit Teraoka invented a narrative in which Japanese businessmen decide to purchase the La Brea Tar Pits and move them to Japan as an amusement park. The Japanese whaling fleet, which is in need of employment since it slaughtered all the whales, is used to transport the purchase.

In *La Brea Tar Pits and Pleasure Boats* Teraoka depicted a huge oil slick being floated to Iwashijima (island) from Los Angeles. Little figures in a frenzy of activity can be seen dotting the landscape. The Japanese inscriptions in the cartouches narrate the scene on many levels, heaping criticism on the money-hungry Japanese who permitted and aided this debasement. Groups of workers are on shore, hauling in long ropes that lead to boats carrying mammoths. The

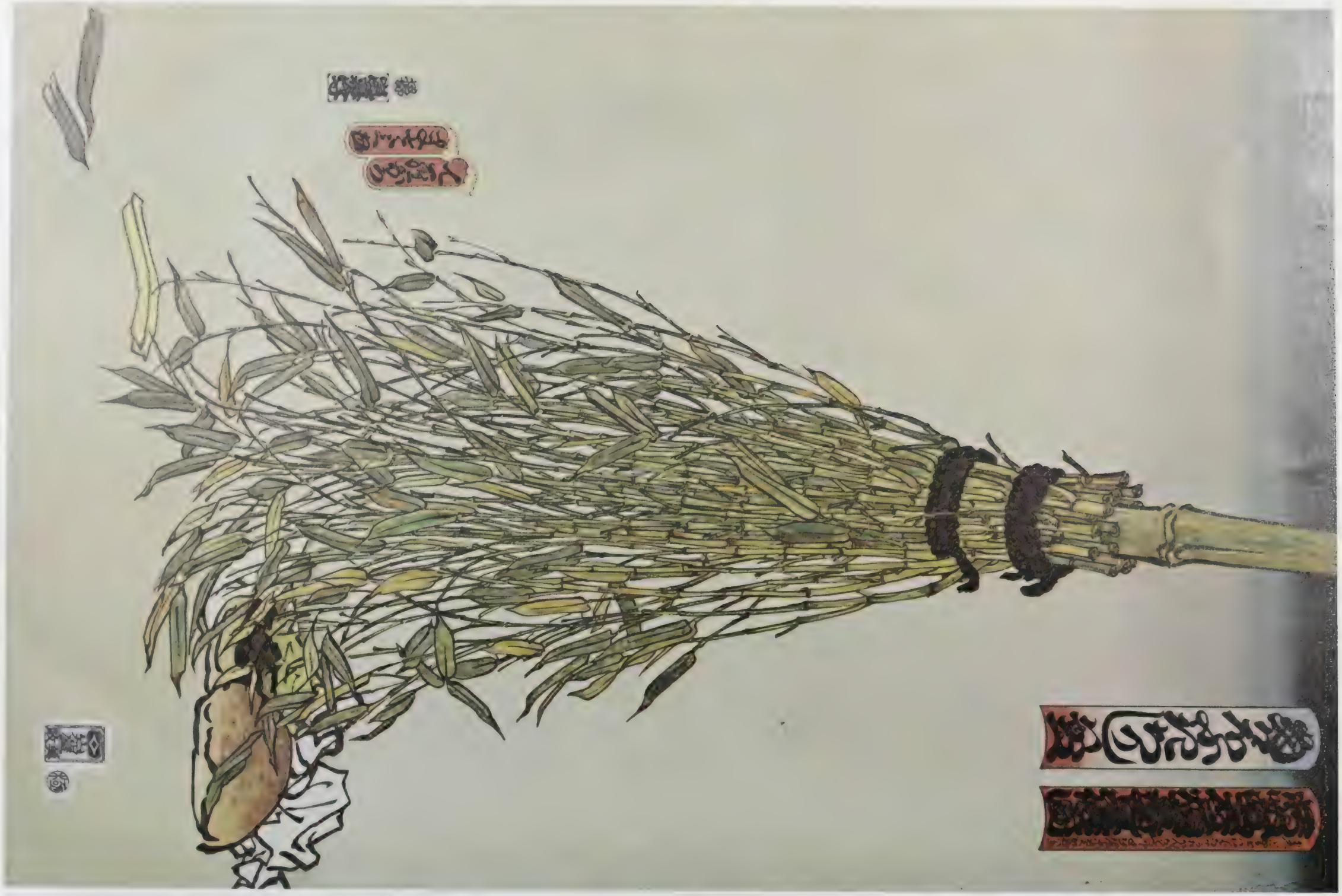
Japanese have succeeded in moving the swamp from Los Angeles to Japan. Someone in charge says *Gokurosan*, thanking them for their hard work. A woman interjects, *Let's get ready*, while a second announces, *Listen everybody, this dumb thing is supposed to make a lot of money*. On the opposite shore are traditional pleasure boats that symbolise the joy that the Japanese people have taken in communing with nature. This is only a partial interpretation of the scene. Teraoka leaves little to be misunderstood and one could go on for pages with the narrative.

In *La Brea Tar Pits/Amusement Park* the viewer is treated to a Disneyland-like ecological nightmare. Teraoka contains his subject within a large circle, framed with elaborate brocade and set against the churning sea. A huge mammoth sinks into the dark mass of the tar pit, his huge trunk high in the air, providing an anchor for a tightrope. A fierce-looking Kunisada-type beauty standing on the opposite shore holds the other end of the rope between her teeth, her sharp, jutting jaw

(*Bottom and detail, next page*)
5: 31 Flavours invading Japan/ French Vanilla III, *1979, watercolour on paper, 11 × 55 inches. Artist's Collection.*

(*Below*)
6: Los Angeles Sushi Ghost Tales/ Fish Woman and the Artist I, *1979, watercolour on paper, 13¼ × 55 inches. Artist's Collection.*

東京府廳



7: McDonald's Hamburgers invading Japan/ Bamboo Broom and Hamburger, *1979, 27-colour screenprint with water colour, 22 × 14¾ inches. Private Collection.*

accentuated by the rope loop. Teraoka himself, dressed in Japanese robes, walks precariously down the tightrope balancing two boxes on his shoulders. The boxes are marked *to* (East) and *zai* (West); the scene cleverly parodies Teraoka's own cultural balancing act in real life. The struggling geisha with rope held tautly between her teeth, golf clubs in one arm, is perhaps a satirical reference to Japan's 'women's libber' and carries the inscription *Yùfo Okame* (Brave Woman, Okame). Throughout this series, Teraoka seems to delight in poking fun at the Japanese, whether their shortcomings be traditional ones (*Don't pee in the tar pits*) or more universally common to all nationalities – greed!

Another series of *New Views of Mount Fuji* departs from the tar pit theme and focuses on a number of different subjects, including the well-known *Sinking Pleasure Boat* which has been grimly compared to Gericault's *The Raft of the Medusa*. Gerard Haggerty has eloquently described the work and its meaning: *A group of revelers is crowded into the bow of a floundering ship. Everyone seems either oblivious to their predicament or determined to celebrate the end. All of the characters are wearing Edo costumes, and the largest, central figure holds up a fan, as if to conceal his face. A camera and light meter dangle from his neck. The seal on his kimono identifies him as the president of the Chisso corporation, the company which was responsible for the infamous mercury poisoning of Minamata Island.*

One of the geisha photographs the impending disaster, while another, caught *in flagrante*, watches as her partner struggles to retrieve his golf clubs. A nearby ideogram explains 'Golf Craze' and 'Leave Wives Behind'. Oil and kleenex and Edo artifacts swirl in the turbulent sea. Divine lightning is about to strike this doomed vessel, and even the rope on its deck looks sinister as a snake. The name of the boat leaves little room for doubt: *'Heaven on Earth Sinking'*.

The ideogram mentioned by Mr. Haggerty is a prime example of Teraoka's frequent literary play on words. The first three characters when pronounced read: *go* (behind), *u* (stay) and *hu* (wife), an obvious reference to the long-standing Japanese custom of leaving the wife at home. Yet the characters can be read phonetically *Gorufu* (golf), and when combined with the fourth character of the inscription *kyò* (religion or craze) refers to Japan's current golf craze.

Teraoka's earthy humour is given full play in this work. One of the men in the boat, bent over to expose his bare backside, is expelling some gaseous fumes; characters that suggest specific sounds of 'breaking wind' are injected. Nearby, a woman holds her nose and is identified as 'smelling woman'. (Historical justification for such subject matter in Japanese art may be found in Kamakura period [1185-1333] scrolls dealing with a 'breaking wind' contest held at the Imperial Court. The subject survives in several versions and is part of Japan's humorous legends of mediaeval court life).

Teraoka's major series painted between 1977-79, *31 Flavours invading Japan*, consists of seven paintings, including *French Vanilla* (5), a composition with erotic overtones similar to the earlier *Tattooed Woman and Geisha*. A Kunisada-type courtesan, overadorned with hair combs, holds a melting ice cream cone. Teraoka wryly identifies the flavour as french vanilla, and classifies the form as *dare* which means 'who' or 'whose'. But the word drip is also pronounced *dare*. The second character *shiru*, which means 'to know' and carries an alternate meaning of 'juice', adds another layer of meaning. Teraoka has indicated that with these cryptic words he intended to suggest 'who knows what's happening culturally in Japan today'. The woman's facial expression suggest anxiety. Sweat is breaking out on her brow, and she grabs napkins (an erotic convention) from a dispenser. A cartouche near her reads, *East-West people eat smelly stuff'*, a comment on another kind of pollution.

Teraoka's art took a more serious turn in his most recent *Los Angeles Sushi Ghost Tales* series. *The Artist at his Drawing Table* (15) opens the narrative and shows the artist, dressed in the traditional garb of an Edo-period Japanese aristocrat sitting at a low desk and reading an illustrated woodblock text on the making of sushi, a Japanese raw fish delicacy. Teraoka begins thinking about pollution in the oceans and the dangers of eating polluted raw fish, explained in the calligraphic narrative, anyone who does so is destined to become a ghost.

In *Fish Woman and the Artist* I (6), a ghost does appear before Teraoka and warns him of the poisoned sushi he is about to eat. Ghosts in Japan are traditionally depicted as jealous women; however, here Teraoka has given his ghostly courtesan the face of a dead fish, reminiscent of some of the half-human, half-animal creatures of the ukiyo-e artist Utagawa Kuniyoshi (1797-1861). From the fish woman's mouth spews forth ocean pollution and eerie flames. The effect is gross, disturbing and yet fascinating. The setting is the stage of a No play, and the viewer is made aware of the theatricality of the scene by the explanations of music and narration, presented as if part of an actual playbill. A long description of the storyline and the sound effects which accompany the scene begins: *In the East and West we need to enjoy all kinds of food. But today we cannot feel relaxed about eating properly . . . The curtain is going up now. Here we go!* Next to this narration appears a menu of special polluted delicacies; any kind of cancer is offered free depending on the selection. The effect of all this is startling to the viewer, evoking repulsion and curiousity, as well as wonder at the many layers of allusion and meaning and the complexity and sheer beauty of Teroaka's execution.

Judgments regarding Masami Teraoka's art may vary greatly. Some may criticise it as frivolous, derivative, trivial, degrading, coarse and banal; *ukiyo-e* itself once received a similar appraisal. Others no doubt will praise his art as exquisite satire, delicate, instinctive work, perfect in colour, superb in line and graceful in design.

The paintings of the multi-cultural synthesiser, Masami Teraoka, exposes the follies, weaknesses and wrongs of society and say much about our world today and about very human values that transcend time or place, whether it be 1850s Edo Japan or 1970s Southern California. Above all, they remind us that art, like the life it reports, has numerous facets.

John Gloag

BALL, BOBBIN & RING TURNING

An essay in decoration on English furniture from the seventeenth to the mid-nineteenth century.

Ball and ring turning appeared occasionally in Norman England on vertical and horizontal members of important seat furniture, chairs of State and the like, such as those depicted in some twelth-century illuminated manuscripts. The use of bands and rings as ornamental devices is probably as old as the lathe that makes such decoration easily possible. Seats with ring-turning on the legs were used in the ancient world; in Egypt perhaps as early as the fifteenth century BC, in Assyria a little later. Ball turning decorates a chair shown on a Macedonian medal of the fourth or fifth century BC, and the variations of ornamental forms available through the use of the lathe were known to workers in wood and ivory throughout the Graeco-Roman civilisation. After the loss of technical proficiency in the arts and crafts, when the Western Roman Empire decayed, many skills were temporarily forgotten, to be rediscovered and reanimated by mediaeval woodworkers, who had revived ornamental turning by the twelth century, and probably much earlier.

Ball turning consists of a series of spheres or ovoids of equal size, conjoined or separated by narrow necking, slightly concave in section as on the legs, stretchers and back members of the joined walnut chair shown (1). On the chair with the leather seat and back (2), the necking between the spheres on the front legs and the ovoids on the stretcher is narrower, and gives greater emphasis to the separation of the rounded members. The spherical shape was subject to slight variation, as illustrated by the side tables (3 and 4).

(Left)
1: Joined chair in walnut, with ball turning on legs, stretchers and back, c. *1650.*
Victoria and Albert Museum.

(Below)
2: Single chair with leather seat and back, oak frame, and ball turning on front legs and stretcher, c. *1640-50.*
Victoria and Albert Museum.

accentuated by a narrow necking. Sometimes single, double or triple rings separated the spheres, as on the legs of the oak table with double gates (6). A small flattened bulb or bobbin occasionally replaced the ring. Knop was an alternative term for the rounded knob or ball, and the rings between the knops were called cusps when they were concave in section.

Like most ornament that originated on the bench and not on the drawing board, the tools and materials used by the workmen were the formative influences which shaped and controlled the design. Mid seventeenth-century ornamental turning reasserted the lively character of the native English style that had been interrupted by the intrusion of Italianate fashions in the previous century; ball-and-bobbin and knop-and-cusp turning became and remained popular for over two hundred years, a period extending from the execution of Charles I to the opening of the Great Exhibition of 1851. The bead-and-reel enrichment of the astragal moulding in Greek and Roman architecture was a forerunner of this form of ornament, but the device as used by English turners had no classical affinities.

Although variations of ball turnings were used extensively by country makers, sophisticated versions occasionally came from the modish establishments in London and Bath and other centres of fashion. The sofa-table in orangewood and kingwood (8) has turned legs and stretchers with a modified use of the knop-and-cusp pattern; the bulbs slightly compressed so they are not exactly spherical, a subtle interpretation that emphasises the colour and marking of the decorative woods employed. The table was made in 1809 for William Shadbolt by J. & A. Semple, of 2 Berners Street, Oxford Street, London, a firm listed among the Master Cabinet-Makers in 'The Cabinet Dictionary' which Sheraton published in 1803. The ornamental treatment of the legs and stretchers is not happily associated with the carved and gilded paw feet, and although the table was produced by accomplished makers, the unity of the design as a whole is disturbed by the turned work. The top, drop leaves and drawer-fronts, might have come from the plates of George Smith's 'Collection of Designs for Household Furniture' (1808), but nothing comparable with the ball turning appears in that publication. Turned work was often thought of as something extraneously ornamental, a view confirmed by G. A. Siddons, author of a best-selling pocket book, 'The Cabinet-Maker's Guide' who said that *most pieces of cabinet work are somewhat indebted to the turner for their embellishments* . . . (quoted from the fifth edition, 1830).

Sheraton in his entry for Turning in 'The Cabinet Dictionary' had nothing to say about

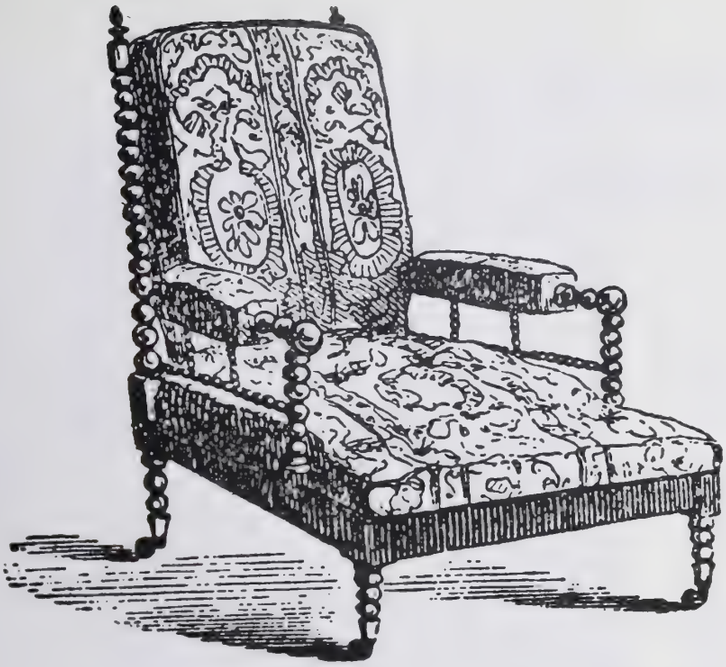
contemporary uses; compared with the work of the ancients the practice, he said, *is in no state of improvement, but rather impaired or fallen back* . . . . But it was never neglected by country makers.

During the second quarter of the nineteenth century, ball turning was frequently used for the posts of beds and also applied to vertical angles on case furniture, chests-of-drawers and cupboards, and by the middle years of the century lounge or lounging chairs, both in the United States and England, had ball-turned frames, which offset the heaviness of the upholstery and saved such seats from becoming mere wallows. By then the original simplicity of the device had been restored; and occasionally it introduced a suggestion of elegance in a period that was largely bereft of that civilised amenity.

(Below and left)
3 and 4: Two side tables in oak, late seventeenth century, showing minor variations of ball turning on legs and stretchers.
Mrs. John Atkinson Collection.

(Right)
5: Mid-nineteenth century lounge or lounging chair, with ball turning on the frame of the back and arms.
Reproduced from 'The Adventures of Mr. Verdant Green' by Cuthbert Bede (Edward Bradley), published 1853/6.

(Below)
6: Oak table with double gates, and ball and reel turning on the legs. The single leaf, which is hinged and folds back, doubles the size of the top when extended and supported by the gates. Late seventeenth or early eighteenth century, and country-made.



(Left)
7: American lounging chair with ball turning on legs, back uprights and arms. Reproduced from 'The Architecture of Country Houses', by Andrew Jackson Downing, New York, 1850.

8: Early nineteenth-century version of ball turning on legs and stretchers of sofa-table in orangewood and kingwood, made in 1809 by J. & A. Semple. Temple Newsam House, Leeds.

THE QUEEN MOTHER: A CELEBRATION

An exhibition in honour of The Queen Mother's eightieth birthday including paintings, and photographs of Her Majesty throughout her life, will be on show at the National Gallery until 28 September 1980. The exhibition includes an important group of paintings from The Queen Mother's private collection, which have never been put on show to the public before.

The exhibition is divided into six stages. The first contains many family photographs, taken before her marriage in 1923 to The Duke of York. Some of the earlier ones, taken by Lafayette, such as 'A dancing lesson at Glamis', 1909 are particularly charming, and also show the poise that The Queen Mother had even at a young age. The next stage shows her as a young bride, and then with her daughters Princess Elizabeth and Princess Margaret. The other sections are The Queen Mother as Queen Consort, the War, peacetime and as Queen Mother. Her warmth and humanity emerge in the official photographs at court, and the informal ones taken of her private life. Perhaps the most successful of her many photographers is Cecil Beaton.

The portraits are less successful; Augustus John had great difficulty in painting The Queen Mother because he was overcome by shyness in front of her. However the charming watercolour by Mabel Hankey and the oil painting by Philip de Laszlo are poignant portraits. In the latter, the Countess of Strathmore asked for it to be painted smaller than life size to emphasize her child's small and graceful build. Sir Gerald Kelly, when painting a study for the State portrait in 1938, said: *From wherever one looked at her, she was nice: her face, her voice, her smile, her skin, her colouring – everything was right.* This is perhaps the reason why The Queen Mother has attracted more photographers and artists than any other monarch.

(Far left, left)
The Queen Mother, aged 2, August 1902.
National Portrait Gallery, London.

(Far left, right)
The Queen Mother, aged 7, 1907,
photographed by Rita Martin.
National Portrait Gallery, London.

(Left)
Mabel E. Hankey.
Lady Elizabeth Bowes-Lyon,
1908, watercolour.
HM *Queen Elizabeth The Queen Mother.*

(Below, left)
Lady Elizabeth Bowes-Lyon,
aged 14, 1914, photographed by E. O. Hoppé.
National Portrait Gallery, London

(Below, right)
Savely Sorine,
The Duchess of York, *1923, watercolour.*
HM *Queen Elizabeth The Queen Mother.*

(Far left, above left)
The Duke of York and Lady Elizabeth Bowes-Lyon.
Official engagement photograph, 1923, by Vandyk.
National Portrait Gallery, London.

(Far left, above right)
The Duke and Duchess of York arriving
at Glamis for the grouse season,
August 1925.
Photograph: Central Press.

(Far left, below left)
The Duchess of York with Princess Elizabeth, May 1926,
photographed by Richard N. Speaight.

(Far left, below right)
The Duchess of York and Princess Elizabeth, 1928,
photographed by Marcus Adams.

(Left)
Queen Elizabeth in the Blue Drawing Room,
Buckingham Palace, 1939,
photographed by Cecil Beaton.

(Below, left)
Sir James Gunn.
Queen Elizabeth The Queen Mother as Royal Bencher of the Middle Temple, *1945/6.*
The Honourable Society of the Middle Temple.

(Below, right)
The Queen and the Queen Mother during the wedding
of Princess Anne and Captain Mark Phillips,
14 November 1973.
Photograph: Press Association.

Virginia FitzRoy

THE ARTS REVIEWED

JAPANESE PRINTS
300 years of albums and books

Japanese woodblock prints have been a strong influence in western art since the middle years of the nineteenth century; witness the Japanese sheet print in Manet's portrait of Emile Zola, more a manifesto of the painter's than the writer's interests. Yet despite the familiarity with which we lisp the names of Hokusai, Hiroshige and Utamaro there still remains something remote and mysterious in the attraction exercised by this subtle art. Scholars are perhaps apt to think too highly of the rest of us, so that while Lawrence Smith's introduction to the catalogue of Jack Hillier's remarkable collection of Japanese albums and books, on show at the British Museum until 5 October, dwells long on technical aspects of paper making and bookbinding we sorely miss an aesthetic appreciation to guide our eyes.

This being said the exhibition is still a revelation of hidden beauty. Japanese woodblock printed albums and books, though they have a longer history and a wider range than the sheet print, are little known in the west except to a few collectors and scholars. The first true masterpieces of Japanese woodblock printing begin in the early years of the seventeenth century with such works as the anonymous *Sanju-rokkasen* (The Thirty-six Immortals of Poetry) and the tradition is by no means exhausted in the prints of the modern master Koshiro Onchi (1891-1955). But the greatest period was the eighteenth and early nineteenth centuries and the Hillier collection is particularly rich in works not only by artists known to us from their sheet prints but in superb designs by masters such as Kitao Shigemasa and Katsukawa Shunsho, collaborators on the *Mirror of Beautiful Women of the Green Houses Compared* (1766), whose full stature can only be judged from their printed books. *Marc Jordan*

(Left, above)
Tetsuzan. Ducks in a stream,
'Rampō Jō: The album of the fabulous bird', 1806, folding-album, colour printed.
An anthology of Haiku with prints by the Shijo artists Hoen, Ranko, Nangaku and Tetsuzan. The title was used for folding albums of paintings. These prints are close to the feeling of original brushwork.
British Museum, London.

(Left)
Women and child retiring for the night under a mosquito net (with a servant fitting the shutters), *colour printed.*
'Ehon Shiki No Hana: Picture-book of the flowers of the four seasons'. Utamaro, 1801.
The seasons introduced by prints of flowers. In this Utamaro displays both his intimacy with the Edo licenced quarters and his sympathy for and understanding of its denizens.
British Museum, London.

(Above, left)
Annibale Carracci. Veronica,
stretcher inscribed 'CCB',
58 × 48 cm.

(Above)
Giuseppe Piamontini.
The Rape of Europa,
bronze. Height: 38.5 cm.

(Below)
Edgar Degas.
La Chanteuse de Cafe Concert,
1878, signed,
53.1 × 41.5 cm.

An exhibition of Impressionist works from the Museum of Chicago will be on show at the Musée d'Albi until 31 August 1980.

'From Tintoretto to Tiepolo' will be on show at the Hein Gallery until the 29 August 1980, 59 Jermyn Street, St. James's, SW1. The exhibition includes paintings and sculptures by the major Baroque and Rococo masters, including some Mannerists.

(Below)
Three seated women with a child,
from a drawing by Henry Moore,
tapestry in wool, woven by Valerie Power and Diana Cameron
at the West Dean Studio, West Sussex.
Photograph: Ray Williams
The Henry Moore Tapestries will be on show at the Victoria and Albert Museum from 16 July–25 August.

(Above)
William Nicholson.
June (Almanac of Sports).

(Right)
William Nicholson.
Francis and Christopher Bacon.

A travelling exhibition of Paintings, Drawings and prints by William Nicholson will be at Fitzwilliam Museum, Cambridge from 15 July–25 August 1980, City Museum and Art Gallery, Stoke-on-Trent from 6 September–4 October, City Art Gallery, Bristol. 18 October–22 November, and Cartwright Hall, Bradford from 6 December 1980–18 January 1981. William Nicholson's success was celebrated in the 1930s and 1940s by several major exhibitions. In the early part of his career, Nicholson relied on portrait commissions for most of his income. The exhibition includes portraits of eminent Edwardians, stars of the theatre and leading academics, as well as studies of children, his models and friends. He also had a strong feeling for the countryside; this is particularly well demonstrated in the paintings of the hills and views that he knew and loved. His initial success came through his ability as a printmaker; his woodcuts which are now famous, were published by Heinemann in the 1890s. His love of the theatre is borne out by a number of designs for costumes and stage sets.

(Right)
Wenceslaus Hollar.
The Nave of St. Paul's Cathedral, *etching.*
One of a series of etchings by Wenceslaus Hollar, of the City of London, before and after the Fire of 1666. A Box Collection of 37 mounted facsimile plates and accompanying text has been produced by the Edgeworth Press, founded and owned by Paul Hamlyn. He is a member of the Appeal General Council and has presented one hundred and fifty sets to the Royal Opera House, which will now be available to keen supporters of the Covent Garden Development Scheme. Enquiries to: Appeal Director, Royal Opera House, Covent Garden, London WC2E 7QA.

(Left)
James Butler.
Girl on a Soft Chair.

(Left, below)
Andrew Ratcliffe.
Jennifer Fairclough.

This year's Summer Exhibition at The Royal Academy will be on show until the 24 August. There are more abstract paintings this year than previous years but there has been a tendency to hang figurative and abstract work in the same room. Twelve thousand works were submitted to the Summer Exhibition this year and of these one thousand three hundred and seventy-seven are on view. Most of the galleries are kept in their traditional role. The first two contain almost exclusively Members' work, the small South Room is full of small paintings, mainly in soft colours and the Large South Room houses the prints and drawings. Gallery III is logically and carefully arranged with paintings by Kokoschka, de Grey, Tindle and Moynihan and on the opposite wall large canvases painted in bold colours. There are six small tributes to late Academicians this year; Edward Ardizzone, Sheila Fell, Oscar Kokoschka, William Roberts, John Skeaping and A. R. Thompson. Not to be forgotten are the architecture exhibits, particularly as architects have rare opportunities of displaying their diverse skills.

Sporting Art from East Anglian Collections

This exhibition, drawn largely from private collections in the region, includes sporting paintings from the seventeenth to twentieth centuries, sculpture, costume guns and other sporting equipment. One section is devoted to racing at Newmarket, including loans from the Jockey Club, while others include hunting, hawking, shooting and fishing. Many of the works have never been exhibited before and amongst these are a set of 26 unrecorded drawings by Henry Alken and what is probably the earliest English picture of the game of bowls. Another exhibit is a nineteenth-century game cart lent by the Lord Hastings and restored especially for the exhibition. However the main emphasis is on painting, Wooton, Sartorius, Devis, Moorland and many others are proofs of the thriving tradition of English sporting painting, and its continuation in the twentiety century by artists such as Munnings.
The exhibition will be on show at the Sainsbury Centre for Visual Arts, University of East Anglia, Norwich until 10 August.

Moma at Brooklyn

Museum goers will be pleased to find many of their favourite works from The Museum of Modern Art's Permanent Collection including Tchelitchew's *Hide and Seek* and Andy Warhol's *Gold Marilyn* on show at Brooklyn Museum. Over one hundred and twenty paintings from the late 1920s to the present day are on exhibition are Brooklyn while the Moma's rich holdings in Surrealist and Abstract Expressionist paintings are represented with major works by De Chirico, Magritte, Man Ray, Gorky, Motherwell, Pollock, De Kooning, Kline, Rothko and other important figures. Paintings by John, Rauschenberg, Lichtenstein and Stella illustrate more recent movements.

Editor's Note.
The review of the Andrew Wyeth exhibition at the Royal Academy of Arts, London in the July issue was written by Clare Cooper.

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